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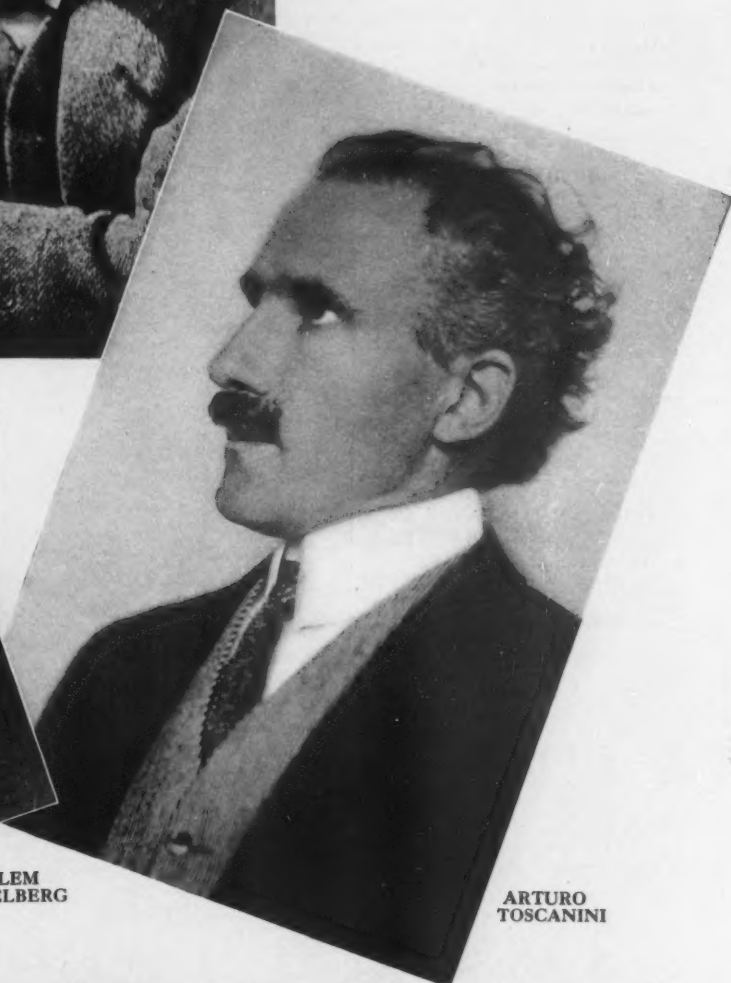
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## ALL-BEETHOVEN PROGRAMS DELIGHT STADIUM THRONGS

Leonore Overture No. 3 and Ninth Symphony Superbly  
Given, Noted Soloists and Chorus Assisting—Orchestra  
Pays Tribute to Memory of Frederick Steinway

MONDAY, JULY 18

The orchestra was at its very best in its performance of the big Tchaikowsky work—the fifth symphony. Nature was kind enough to the huge audience to hold off the rain until the work had been finished; but no sooner had Mr. Van Hoogstraten stepped off the stage after a clamorous acknowledgment than the downpour came, and the remainder of the concert was called off. Nevertheless, those who had heard the symphony must have felt that their coming to the stadium was worth the trip. The second movement, with its lovely horn theme, brought out the mellow quality of the brass section of the orchestra to an exceptional degree. The Finale constituted an overwhelming climax to the performance; throughout Mr. Van Hoogstraten did not lose sight of the broad, majestic note that runs through the entire work. Strauss' Tone-Poem, Ein Heldenleben, had been scheduled for the second half of the program, but the weather clerk decreed otherwise.

JULY 19 AND 20

It has become a tradition with the New York Philharmonic Orchestra to give performances of the Leonore overture No. 3 and the ninth symphony of Beethoven on two successive nights during each Stadium series. This year these all-Beethoven programs were scheduled for July 19 and 20. The rain of Wednesday prevented many people from attending, but on the following evening every seat was filled, standing room was taken, and many were turned away. This was the seventh performance of this program within the last ten years. The nobility and dignity of the dramatic overture were well exemplified in its excellent performance. The familiar trumpet calls, coming on that occasion from the rear of the stadium, were particularly effective.

The ninth symphony, considered by some the climax, and by others bathos of Beethoven's life-work, was accorded a dignified and reverential performance. In the final chorus of Schiller's Ode to Joy the orchestra was assisted by two hundred members of the Choral Symphony Society of New York and four soloists—Louise Lerch, soprano; Doris Doe, contralto; Charles Stratton, tenor, and Fraser Gange, baritone. The work of the soloists and chorus was of a high order. Mr. Gange displayed great volume and resonance in his solo with quartet and chorus, and Miss Lerch's clear soprano voice was particularly charming in the quartet in D major. Miss Doe was in excellent voice and her deep, full contralto played an important part throughout the chorus. Mr. Stratton sang a splendid solo with chorus that elicited much applause. Mr. Gange has appeared in many performances of this work at the Stadium, and Miss Doe took part in it last year.

JULY 21

The concert of July 21 was given as a tribute to the late Frederick Steinway, whose burial had taken place that morning. In view of that fact the substitution of Strauss' Till Eulenspiegel for the Griffes' tone poem, Kubla Kahn, seemed peculiar. The change was made because in the Griffes number a piano solo is included, and the tribute lay in hushing the Steinway piano. The Strauss number is anything but a funeral piece, as the orchestra is made to perform about as many stage tricks as the composer could think up. The novelty on the program was the Albeniz Catalonia, which is one of the few extant orchestral works of the talented composer. The composition was intended to be a suite, but only the first movement has been published. This is the Allegretto, scored for full orchestra except for a short section called Itinerant Musicians, which is for the wind instruments. The work is trite, uninteresting and disjointed, and, except for a short theme which is not developed, is not even pleasingly melodic. The Beethoven Eroica Symphony with its appropriate Marcia Funebre was played with a deep reverence which befitted the occasion. Mr. Van Hoogstraten explained to the audience that the movement would be played in memory of Mr. Steinway and expected that the audience would infer that no applause was expected; however the audience could not be restrained. At the close of the memorable playing of the orchestra, conductor and men were assured of a sincere appreciation.

JULY 22

Mendelssohn's Scotch Symphony (No. 3, A minor) was the chef d'oeuvre of the Philharmonic's Stadium concert on July 22. Smetana's overture to the Bartered Bride, Griffes' tone poem, the Pleasure Dome of Kubla-Kahn, and Liszt's second Hungarian Rhapsody were also on the evening's program.

One finds the fully matured Mendelssohn in the Scotch Symphony. It is filled with his sincere, poetic feeling, and it is a tribute to Mendelssohn's skill and artistry in the con-

trasting of instrumental values. Lavishly employed themes and their development and the fullness of melody are part of the charm of the Scotch Symphony, despite its evidences of Mendelssohnian conventionality. Even that conventionality never becomes so obvious that his work loses its interest or becomes ordinary and tiring. Willem Van Hoogstraten (Continued on page 13)

## Another Prize Competition in the Far West

Louis Kaufman, a young violinist of Portland, Ore., recently won the \$1,000 Loeb Award in New York City, at the same time receiving his artist diploma at the Institute of Musical Art. As a result the youthful fiddlers of his native state will receive a like amount, but in ten instalments of \$100 each.

Mr. Kaufman's father, a Portland business man, has announced that he has established a prize-contest open to

## CONNEAUT LAKE PARK FESTIVAL A RARE TREAT

New York Symphony Orchestra Under Stoessel's Leadership,  
Festival Chorus and Well Known Soloists Participate—  
Messiah and Elijah the Outstanding Features

CONNEAUT LAKE PARK, PA.—With the presentation of Elijah in the Temple of Music on July 16, the curtain rang down on the third annual music festival to be held in this resort under the auspices of the Festival Chorus of the Middle East and the Conneaut Lake Symphonic Society. The most ambitious musical program ever attempted in northwestern Pennsylvania has just been successfully completed, the outstanding features of the week being the presence of the New York Symphony Orchestra under the direction of Albert Stoessel, the work of six soloists of national reputation, and the great oratorios presented by the Festival Chorus of one thousand voices, under the direction of Prof. Lee Hess Barnes, the active supervisor of the entire festival.

The orchestra gave the first of its ten symphonic programs as the opening number of the festival on Saturday evening, July 9, with Hilda Burke, soprano, as the soloist. Mr. Stoessel and his men were heard in a matinee concert on Sunday afternoon, accompanied the chorus in The Messiah, Sunday evening, and appeared again in concert on Monday evening, July 11, when Grace Kerns, soprano, was heard as the soloist. On Tuesday afternoon a recital by Margaret Hamilton, brilliant young pianist, preceded the presentation of Lehman's song cycle, The Golden Threshold, by the Festival Quartet, consisting of Grace Kerns, soprano; Mme. Nevada Van Der Veer, contralto; Arthur Kraft, tenor, and Rollin Pease, baritone. The piano accompaniment was played by Gladys Schade, of Meadville. In the evening another concert was given by the orchestra as the first part of the program, while the second part consisted of the presentation of Hiawatha's Wedding Feast, by Coleridge-Taylor, given by the Festival Chorus, with Arthur Kraft as the soloist. Following a popular concert in the afternoon by the orchestra, with Hilda Burke as the soloist, and Mrs. Claire McMichel at the piano, and another orchestral program in the evening, the Festival Chorus was heard in Rossini's Stabat Mater, with the entire Festival Quartet doing the solo work. This number, as well as the other choral numbers, was conducted by Lee Hess Barnes. On Thursday afternoon Mr. Stoessel and the Symphony Orchestra presented a children's concert, which was instructive as well as entertaining for children from "six to eighty-six." In the evening of the same day an American program was offered by the orchestra, with Mme. Van Der Veer as the soloist. Another popular concert was given by the orchestra on Friday afternoon, and in the evening the last appearance of this celebrated organization in concert work during the festival was partly given over to a Beethoven memorial program. The entire fifth symphony of this composer was performed by the orchestra, together with a piano number by Margaret Hamilton, while the second part of the concert was devoted to the works of Richard Wagner. July 16 an afternoon concert was given by the Ali Baba Grotto Male Chorus, of Warren, Ohio, conducted by Lynn B. Dana. In the evening Mendelssohn's Elijah was performed by the Festival Chorus of the Middle East, conducted by Prof. Barnes, Mrs. Henry Jantheimer at the piano. The Festival Quartet was heard for the last time in the solo work, while the accompaniment was played by the New York Symphony Orchestra.



MR. AND MRS. HENRY HOLDEN HUSS.

long known as eminent master teachers of piano and voice and who also have concertized extensively. Mr. Huss has achieved a distinguished place as composer and concert pianist, having played his piano concerto with some of the foremost orchestras including the Boston, New York Philharmonic and Detroit symphony orchestras. Mrs. Huss is a well known soprano and has been heard in the same concert series with Schumann-Heink, Sembrich and Louise Homer. They have just closed a very busy season at their Steinway Hall studio in New York City, and today, July 28, open their summer normal class for teachers at their artistic studio at Diamond Point on Lake George.

violinists of the State of Oregon between fourteen and twenty-one years of age. Each year for the next ten years there will be an award of \$100 to the winner. In addition, the donor will arrange for each successful candidate a benefit concert to be given in Pythian Temple, the gross proceeds of which will go to the performer.

"When in New York, attending the graduating exercises at the Institute of Musical Art, and the Naumberg Award Contest, I became so impressed that I decided upon something similar here," explained Mr. Kaufman Sr. in announcing his plan. "These awards prove a great stimulant to students and a substantial encouragement to the winner."

For the information of those who might wish to establish a residence in Oregon for the purpose of becoming eligible for these competitions, be it said that applications must be filed with Mr. I. Kaufman at No. 88 Third Street, Portland, not later than September 15.

## Oscar Strauss for Vaudeville

According to word received from the Keith-Albee Circuit, Oscar Strauss, the well known Viennese composer of light opera, may appear in the U. S. next season at the head of an orchestra of forty-five musicians. M. S. Bentham, vaudeville agent, who holds an option on the composer's services for an American tour, is negotiating with the circuit officials.

The performance of the two great oratorios—Handel's Messiah on July 10, and Mendelssohn's Elijah on July 16—were undoubtedly the greatest choral works ever heard in the Temple of Music. All credit for the excellent training and performance of the chorus must go to Prof. Lee Hess Barnes, the founder and director of the Festival Chorus of the Middle East. The president of this organization is Dr. William H. Crawford, President Emeritus of Allegheny College, Meadville, and the great success of this annual festival, from a business standpoint, is due to his untiring efforts. Plans are already under way for the repetition of the festival in 1928, and with the great progress made and the wide interest developed during the present season, there is no reason why the fourth annual festival will not be even more successful than the third.

R. H. B.

## Gallo Theater Opens September 26

The new Gallo Theater, built by Fortune Gallo, the impresario of the San Carlo Opera Company, will open on September 26, with a two weeks' stagione by that company. The theater, which is located at 254 W. 54th Street, is of the most modern design, and embodies many novel and valuable features of construction, decoration, illumination and stage craft. The new house is part of a sixteen-story office building, and will be available for opera, dramatic productions and concerts.



## VIENNA "FESTIVAL WEEKS" A TOURIST CATCHING SCHEME

Chaliapin's Debut More Festive—Fag-End Concerts—Lazare Saminsky Scores

VIENNA.—Summer is here, and with it—not the much-longed-for music-less season, but a doubly-violent and strenuous campaign in the name of art.

Art? I am speaking of those long-heralded "Vienna Festival Weeks." A glance on the daily "festival" schedule and more still a look behind the curtains of this enterprise reveals the fact that its aim is more the promotion of tourist trade than the furtherance of art. No cause for surprise, of course, for such is more or less the nature of all those European summer "festivals" save those devoted to modern music whose promoters probably do not believe that the Tired Business Man could be attracted by Hindemith premieres and Berg novelties. However, the promoters of the "V. F. W." were guileless enough to presume that the wave of American and British tourists would forego the joys of Paris in order to witness—Reinhardt's Miracle.

### A REAL MIRACLE

For this is, more or less, the one "big" thing that has materialized. Most other plans and promises have been nipped in the bud. Jeritza was promised at the Staatsoper, but the diva left town on the eve of the "festival" and the hackneyed repertory of the season, mostly in summer casts, is all that our operatic temple has to offer to the sight-seers. The concert season, moreover, is over, and rain and mist enshroud what might remain as the one redeeming feature of the festival—Vienna's famous forest.

Nothing remains except Reinhardt's Miracle. Is it really Reinhardt's? The famous man came at the last moment to approve of what his assistants had prepared, and left town after he had collected his share of the receipts. The one miraculous feature that remains of this Miracle is the fact that Reinhardt, once a man imbued with inspiration and brimful with new ideas, should rest content to re-hash, over and over again, a production which was new fifteen years ago and is now as old as Charlie's Aunt.

### GANNA WALSKA IN MUTE DIGNITY

The familiar cast with Lady Diana Manners and Rosamond Pinchot, showed three new names. One was Ganna Walska, who, alternating with Miss Pinchot, made her debut on soil hitherto untrodden by this ambitious art enthusiast—the pantomime stage. Walska remained mute with dignity and intensity. Another deserter from the singing stage appeared in the role of the King, namely Ludwig Wuillner, the one-time "singer without a voice," now an actor without a speech.

The role of the Prince was taken by a newcomer, Peer Aabel, a young Norwegian stage manager and designer, from the National Theater of Oslo. Reinhardt is said to have "discovered" the young man while attending a rehearsal at his Vienna Theater in der Josefstadt. To place him on the stage, inexperienced as an actor and in so important a role, required the courage of a Reinhardt. The talent of a real born actor, however, was necessary to "make good" in so dangerous a post. A fine stage presence, variety of expression and telling poses made young Aabel a remarkably poetic Prince. It was his first appearance on a stage, but, unless all signs fail, by no means his last.

### THE CHALIAPIN BOMB

Preceding its "Festival Weeks" Vienna had a real festival, for three days at least. Chaliapin came—for the first time—and saw and conquered. More interesting even than Chaliapin's performances was the veritable Chaliapin fever that shook the town for weeks in advance. On the night preceding the debut, the gallery gods took their stand in front of the box office. They stood in line for twenty-four hours. Talk about enthusiasm! When Chaliapin's famous Boris finally stepped on the stage, some faces grew long and longer. Such a small role at "Met" prices (\$12 a seat!) and so little vocal display at that!

The connoisseurs, however, revelled in this very vocal restraint and in that imitatively human portrayal of the haunted Tsar. On the next Chaliapin evening (Faust), the roles were reversed: the populace at last got the "big tones" that they had paid for, while the initiated found that Chaliapin's Mephisto was considerably more conventional than they had anticipated.

The most "unconventional" part of the evening was the moment when Chaliapin stepped to the footlights and began to "show the conductor how." The unhappy time-beater was Carl Alwin, who must have sweated blood that night. Some local patriots hissed, but it was less an ovation for Alwin than a sign of discontent over having to hear, at raised prices, a rehearsal instead of a finished performance. Surely Chaliapin's whims are history; but he has a right to them. The stage has no artist more fanatically obsessed by his art and his ideal for perfection. Genius knows no regard for mediocrities—and should not know it.

### A JOHANN STRAUSS "RENAISSANCE"

In our epoch of "renaissances" it was probably inevitable that Johann Strauss would sooner or later profit from the general predilection for unearthened classics. Erich Korngold started the movement two years ago with a "modernized" revival of A Night in Venice, and Cagliostro followed this year. In this "modernization" Korngold has done thorough work. He has not only "retouched" the scoring with a view to applying post-Straussian color possibilities; he has altered songs into duets, supplemented the score with numbers from other, less known, Strauss operas, and occasionally combined two such tunes into one number. To some extent Strauss' music is now more varied and piquant than before (except in one place where Korngold has gone to the extent of rhythmic alterations which distort the original line). The lesson of the production is clear: Johann Strauss at his weakest is infinitely superior to his unworthy successors at their best. He will live when the "operetta kings" of our time are long forgotten.

### MODERN MUSIC

The end of the season differed from the rest of the year in that it brought at least a few evenings of modern music. The most important of them, no doubt, was the strangely belated Viennese debut of Bela Bartok, in the double role of composer and pianist. Bartok's playing is just what one would expect from his compositions. It is free from all external "romanticism," of a merciless sincerity and im-

pressive straightforwardness. America ought to look forward to him—and his new piano concerto—as one of the artistic events of the coming season. Rose Fuchs Fayer appeared as the vocalist of the evening and showed notable progress on the purely vocal side coupled with astonishing surety in Bartok's marvellous Hungarian Folksongs.

### RECITALISTS

A strange prophet is a man named Soermus, violinist by profession, and a good one, too. Here is a second Pachmann for "colloquial intercourse" with his public, but a less innocent one, for Soermus is a Russian who believes in the revolutionary power of music. Little speeches of a decidedly political and social character are interspersed between his numbers. Unfortunately they detract from the legitimate value of his playing without achieving their "revolutionary" end. One fine day the musical apostle of revolution had suddenly left town—not quite voluntarily, it is rumored.

The dangers of "musical temperament" was forcibly illustrated by the recital of an American singer, Giulia Timer. She has undoubted interpretative gifts but she allows them to play havoc with her tone production.

### LAZARE SAMINSKY'S INTERESTING DEBUT

The "official" closing concert of the season fell this year to a visitor from America—Lazare Saminsky, whose fame as an erudite student of Jewish and other Oriental folk music had long preceded his first professional visit to the Austrian capitol. The motto of his concert, interesting and promising in itself, was Modern Music of the Orient and Occident, and the evening enlisted the services of a picked ensemble of Philharmonic players, besides Yella Braun Fernwald, a highly musical and artistic Viennese contralto, and Paul A. Pisk, the modern composer-pianist.

The Litanie des Femmes, short mood pictures in different languages on "aphoristic" texts, betrayed Saminsky's remarkable sense of modern orchestral coloring. Bernard Rogers' Soliloquy for flute and strings, a Tristanesque piece of "Weltschmerz" music, Alexander Krein's Poem for piano, Milhaud's Fifth Symphony, and Saminsky's own Conte et Vision, for piano solo, completed the varied and attractive program which met with unusual interest and success from a very good-sized audience.

PAUL BECHERT.

### Santa Cecilia Celebrations

ROME.—The Royal Conservatory of Music, Santa Cecilia, recently celebrated its fiftieth anniversary with an invitation concert in which a number of former students took part. Prominent among these were Gigli, de Luca and Laura Rasini, who raised the crowded listeners to heights of enthu-

siasm almost unknown even in Rome. The hall was filled to the doors with distinguished guests among whom were members of the royal family and many of the aristocracy.

Another jubilee was the solemnly patriotic and artistic celebration of the thousandth concert of the Royal Academy of Santa Cecilia, a musical society, which gives concerts in the Augusteo, and is not to be confused with the conservatory. This concert comprised an all-Italian program, conducted by Molinari, artistic director of the society; Laura Rasini was soloist also on this occasion. D. P.

## THE LAST FLICKERS OF THE PARIS SEASON

Proceeds of Shavitch's Concert for Beethoven Monument—  
Successful Pianists Still Numerous—Two Interesting  
Novelties Heard and Seen.

PARIS.—Beethoven celebrations have come to an end, and with them, the final flickers of the present musical season. Meanwhile the long interrupted completion of the Beethoven monument in the Forest of Vincennes is once more the object of several organizations. The statue will represent the composer reclining as if on a divan, with his left hand supporting his head, and the rest of the body, in flowing robes, stretched out at ease. The sculptor is José de Char-moy. The proceeds of the Shavitch performance of the Ninth Symphony were contributed to the furtherance of that project.

The second century will arrive before it is finished if no funds are forthcoming beyond those derived from some of the concerts given in Paris. At a recital last week I counted exactly forty-eight persons all told, and every one of them appeared to be a friend of the pianist. She was tremendously applauded before the entire audience moved into the artists' room and recalled to the recitalist many memories of New York, Cincinnati, and various rural resorts. The young artist played very well, however, and is entitled to say that she gave a recital in Paris before an enthusiastic audience.

Iturbi made a special feature of the twelve studies of Liszt, the early Etudes d'execution transcendante of uneven musical value and sustained digital difficulty. He has a large following in Paris and created a small sensation with his Liszt.

Beveridge Webster made a telling effect at a recent recital here with Liszt's B minor sonata,—a work which pianists seem to enjoy playing more than the average listener enjoys hearing. Now and then, however, a player like young Webster makes an effect with it.

At the Pro Musica concert recently, Robert Schmitz, an acknowledged pioneer in the new world of novelties, played five peculiar and piquantly interesting mazurkas for piano by Szymanowski, who appears to be the most original of the young Polish composers.

Nicholas Orloff gave another of his popular Chopin recitals which again packed the hall to overflowing, on which occasions there are always a dozen or more excited persons

## BERLIN PREMIERE CONDUCTED BY GEORGE SEBASTIAN

Twenty-two-year-old Conductor for Municipal Opera—Mike Beans a Source of Constant Excitement—Mary Lewis' Debut—  
Willy Hess Retires from Hochschule.

BERLIN.—Paul Graener's latest opera, Handel's Himmelfahrt, which had its first public performance in Dresden a short time ago, has now been performed at the Berlin Municipal Opera. It was conducted by young Georg Sebastian, from Leipzig, who is probably the youngest operatic conductor of rank.

Though only twenty-two years old, he was victorious in a "conducting contest" held at the opera house when a recent vacancy occurred, and will enter upon his new duties at the beginning of the autumn season. Graener's music does not afford the conductor much opportunity for achieving brilliant effects, nevertheless the young man showed his capacities in the correctness, precision and clarity of his work. Of the singers only two rôles are of sufficient importance to deserve special mention. Marguerite Perras as Hannele gave a fine performance, acting with a touching, childlike simplicity and depth of emotion as well as being fully equal to all vocal demands. Karl Aagard Oestwig appeared in a double role, as the teacher, Gottwald, and, in Hannele's last dream, as the Stranger who ushers Hannele into paradise. The settings of these last scenes particularly were remarkable for the contrasted realism of the miserable life of the mountain villagers and the poetic visions of the supernatural world. Karl Heinz Martin, a well known Berlin dramatic regisseur, has here again shown his taste and aptness for the demands of the operatic stage with extraordinary success.

### A BRUTAL DON GIOVANNI

Michael Bohnen is continuing to keep the Berlin musical public in considerable excitement. He knows as well as any prima donna the secret of making himself the object of continual gossip. Though he is enormously admired by the general public, people of perception and professional musicians perceive, not without disappointment, that he is abusing his great talents and that extravagant moving picture methods have considerably influenced his formerly noble dramatic art. Thus his rendering of Mozart's Don Giovanni, awaited with the greatest interest, turned out to be a disappointing failure severely criticized by the entire press. More than ever before Bohnen neglected the art of singing, indispensable in Mozart's music, and tried by exaggerated mimic effects to give a new aspect to the character of Don Giovanni, underlining the brutal traits, neglecting the elegant, chivalrous and, to a certain extent, even amiable manners of the hero, as Mozart's music characterizes him. Is it that Bohnen's vocal powers are declining, and that he therefore is trying to shift the centre of interest from singing to mimic action? The cast was otherwise excellent, comprising artists of highest attainments like Frieda Leider, Richard Tauber and Schutzendorff, but Kleiber's conducting had less authority than usual owing to Bohnen's commanding personality.

The second cause for gossip was Bohnen's failure to appear for the second performance of the opera. At the eleventh hour he declared his inability to sing, thereby causing a furore among the disappointed patrons, most of whom

refused to be put off with the Barber of Seville, which was hurriedly substituted. A third time Bohnen was the talk of the day, not so much on account of his well known and in many ways admirable rendering of Mephisto, in Gounod's Faust, but because on this occasion he introduced his young wife, Mary Lewis-Bohnen, from New York to the German public. Mme. Bohnen, as Marguerite, was heartily applauded and recalled many times together with her manifestly proud and happy husband.

### A NEW BARITONE

Another new name on the operatic stage is Eugen Mosakowsky, who recently sang Rene in Verdi's Un Ballo in Maschera at the Municipal Opera House. His splendid baritone voice, his extraordinary art of singing and his dramatic talents were recognized at once, and the public was most enthusiastic.

Since the beginning of June the concert halls have been having their well-earned vacation, which will last until September. Only on rare, special occasions are they awakened from their slumber. The so-called Golden Gallery of the Charlottenburg Castle is not generally used as a concert hall, but once in a while the Prussian government invites a distinguished public to listen to choice musical performances in this splendid hall, which is a masterpiece of rococo architecture. The diplomatic corps and representative members of Berlin's musical society were recently invited to attend a madrigal concert here, given by that masterly specialist of this art, Prof. Carl Thiel, with his celebrated chorus. They sang recently discovered French madrigals, besides most interesting and valuable pieces from the Italian, English and German madrigal literature.

### WILLY HESS' FINE PUPILS

A rather severe law in modern Germany superannuates all professors and teachers in state institutions at the age of sixty-eight. Although this measure may be good in many instances, there is no doubt that it sometimes removes people who are at the height of their teaching capacities. This is certainly true of the eminent violin pedagogue, Willy Hess, who has now been forced to retire to private life after many years of valuable service to the Berlin High School for Music. Just how valuable this service has been was shown at the last public examination of his classes there. In his solo-class young players of eminent talent and finished technical skill testified to the excellence of their master's method of instruction. Of a dozen names I mention only the three most remarkable ones, Hans Chollow, Willy Goldfarb and Maria Neuss, all three being advanced players, especially Maria Neuss, who played a Vieuxtemps concerto with remarkable excellence. No less interesting was his chamber-music class. Cesar Franck's quartet, the Brahms clarinet quintet and Reger's serenade for flute, violin and viola were presented by the young people with great technical proficiency and an unusual understanding of the problems of ensemble playing, which spoke eloquently for the training they had received.

DR. HUGO LEICHTENTRITT.



who blame the manager for his inability to expand the hall to receive more seats.

Marguerite Morgan's third recital again filled Pleyel Hall, and she was warmly applauded, particularly for her Bach and Chopin. The B minor sonata and the fourth ballade were the outstanding features of the program.

Claudio Arrau, who won the prize at the Geneva competition recently, played a number of brilliant works with considerable success, but really I never knew how many feminine characteristics Bach's music had till I heard Arrau play it. I had always considered Bach a sort of masculine musician. Most of us do, I believe.

In the great auditorium of the Théâtre de Champs Elysées, Horowitz played to a large audience. This young artist has achieved a reputation very rapidly. He is undoubtedly a brilliant virtuoso, and, fortunately for himself, he seems to please the ladies. They all speak well of him. He is soon to cross the Atlantic and display his charms as man and music maker before a vaster public. To show my classical erudition, I may remark that it was the women of Thrace who slew Orpheus, who was also a travelling solo artist.

Lucas-Moreno is a Spanish pianist who brought a welcome fragrance of Spain into the Parisian concert halls. He wisely played a great number of works by his fellow countrymen, Albeniz, Turina, and de Falla. In Bach and Chopin and Liszt he was also very good.

Berenice Viole, who has recently studied in Germany, gave a recital in the Salle Comedie, playing a number of important works by the classical composers, and ending her recital with Godowsky's brilliant Fledermaus paraphrase. To me her interpretation of the B flat minor sonata of Chopin was much too fast in the first movement and much too slow in the remaining movements. With a little attention to style this young artist could easily become a fine pianist.

A famous cellist, a great pianist, the greatest of all the composers and a magnificent concert hall, made a combination which nearly bored me to death, and perhaps would have done so had I not left the building. The hottest night in June added its discomfort to this Casals-Cortot recital of Beethoven cello and piano sonatas in the Grand Opera House. The first hour or so was perfectly played, and presumably the rest of the program was as good.

Among the pianists at present in Paris is Richard Buhlig, who may give a recital at the beginning of the autumn season. At present he is busy with a large class of pupils.

Josefa Rosanska, who was announced as an American pianist, played a very exacting program, including Beethoven's last sonata, at the Salle des Agriculteurs. She has an excellent technique and has evidently learned the best traditions in the interpretations of Mozart, Bach, and Beethoven. She was warmly applauded, and played several extra numbers.

Among the violinists the most interesting to me were Mischa Elman and Robert Soetens. Elman's recital has already been reported and cabled. Everybody knows what he can do. But this Scandinavian violinist has been less in the public eye. His program at the Salle des Agriculteurs was not very important in size or in great names. But the performance of the selected pieces, of which Handel's A major sonata was the chief, was very fine. His earnestness and his warmth of tone are altogether to be commended.

For those who admire the cello as a recital instrument, the performance of Grégoire Piatigorsky in the Salle Gaveau was a delight. This great Russian virtuoso almost avoided the monotony which is the inevitable bane of cello recitals. He is certainly an artist of the first rank.

Frieda Stoll, an American soprano from Chicago, gave a charming exhibition of her art in the Salle Comedie. Her voice is bright and pleasing, her musical intelligence high, and she has had excellent training. The small audience which always greets newcomers gave her much applause.

Ediana Leori, also an American soprano, displayed the beauty of her voice in the cosy concert hall of the Hotel Majestic. She likewise gave unmistakable evidence of a nervousness which frequently marred her tones. She reminded me of a remark which Godowsky recently made in his music room in the same Hotel Majestic. "When you first appear in public, only about twenty-five per cent of your technique is of any use to you."

James Hageney, who was announced as "from the Grand Theater of Chicago," was the lyric tenor in a drama, La Fiancée de Gael, in the Salle Pleyel. His voice is pleasing, unforced, and of the real tenor quality.

CLARENCE LUCAS.

A strange and highly successful experiment is a new work which is now playing at the Théâtre des Arts. It is Le Marchands de Regrets, adapted from Crommelynck's play of that name, by Mme. Simon who has recently won a reputation with some works produced at the Opéra and by the leading orchestral societies.

In this music drama the lines are intoned in a flat voice to the accompaniment of the orchestra. The combined appearance of singers and actors also marks a departure in theatrical adventures. George Petit, of the Opéra and Marguerite Beriza, also a well known singer, were particularly worthy of note, while Mme. Pitoeff, hitherto known only as an actress, revealed a remarkably pure and exquisite voice. She played the part of a young wife whose husband, an old antiquary, lives entirely in the past and expects her to do likewise. But she runs away with the gay young miller, and when a neighbor breaks the news to the husband he, in his wrath, kills her. The crime is eventually fastened on the village idiot.

GOLDSCHMANN CONDUCTS

This dramatic subject is brought out in strong relief by Mme. Simon whose music is poetic and expressive of deep feeling. Conducted by Vladimir Golschmann it created an atmosphere that held the audience spell-bound. A novelty recently produced at the Opéra, is D. E. Inghelbrecht's ballet, The Devil in the Belfry, based on Edgar Allan Poe's well-known story. It was Debussy's intention to make a comic opera of the same subject after he finished Pelléas et Mélisande. But he never carried out the project and it remained for Inghelbrecht to tackle it.

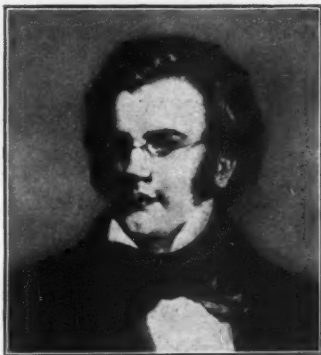
The story of the staid inhabitants of a Dutch town being upset by the appearance of a curious little black man, who jumps and dances about playing the violin and who is no other than the devil, lends itself admirably for a ballet. The devil finally upsets all the village folk, ends by climbing on the belfry and ringing thirteen strokes at noon, thus

## TO COMPLETE SCHUBERT'S UNFINISHED SYMPHONY

\$20,000 IN PRIZES OFFERED

The year 1928 marks the hundredth anniversary of the death of Franz Schubert. Advances from Vienna, the city of Schubert's birth, announce that plans are already well under way to make the commemoration tribute to the world's most beloved composer the greatest in the annals of music.

As already told in the MUSICAL COURIER, the Columbia Phonograph Company, active in the recent internationally observed Beethoven Week, has offered prizes, totalling



FRANZ SCHUBERT

\$20,000, including a grand prize of \$10,000, for the completion of Schubert's symphony No. 8, in B minor, popularly known as the "Unfinished Symphony."

Unfinished as it is, abandoned for some reason now forever unknown, this symphony towers above at least a majority of its completed brethren in the beauty of its themes and the stateliness of its form. Sadness and tenderness, hope and grief, all mingle in its seductive measures.

The invitation to compete in the completion of Schubert's Unfinished Symphony is extended to composers in twenty-

upsetting tradition and driving the clocks of the village into wild extravagances. They all strike the extra hour thus driving the entire population to despair. The music is clever and ably orchestrated, but does not offer sufficient contrast between the peaceful air of the opening of the ballet and the wild frenzy of the end. Moreover, the rhythms are somewhat weak, although a little jazz is discreetly introduced. The settings were picturesque and the interpretation of Aveline and Camille Bos in the leading parts were excellent.

N. DE B.

### Judson Establishes New Branch of Activities

Arthur Judson announces the establishment of a new branch of his activities to be known as Recital Management Arthur Judson. This new division will be under the direction of George Leyden Colledge, who is in charge of the New York recitals presented by Mr. Judson's office.

Many successful New York recitalists have found it difficult to begin a career on account of the present booking situation and the heavy demands on the time of concert managers who already have large lists of artists.

"The purpose of Recital Management Arthur Judson," says Mr. Colledge, "is to give the new artist who has proved his mettle in a New York recital a start by obtaining for him bookings with responsible local managers at moderate fees. All the artists whom we accept for such bookings have to their credit at least one New York appearance which has elicited favorable comment from the critics. To show our faith in the merits of these artists, we are ready to re-

fund their fees to any client who finds their artistic services unsatisfactory."

The list of artists so far announced by Recital Management Arthur Judson includes: Katherine Bacon, Emanuel Bay, Princess Jacques de Broglie, James Friskin, Mildred Largie, Merle Robertson, Maxim Schapiro, Dimitri Tiomkin and Oscar Ziegler, pianists; Dorothy Hellmich, Edith Piper and Constance Wardle, sopranos; Doris Doe and Ingeborg Wank, contraltos; Max Kaplick, baritone, and Herbert Dittler, violinist.

Without the work, to which is awarded the grand prize, is declared worthy of such honor, it will not be accepted as the adequate completion of the Unfinished Symphony, although the money will be paid to the winners of each event as announced. These winning works will be played at concerts, recorded on phonograph records, and broadcast over the radio. The public will be given every opportunity to hear the compositions.

The artistic direction of the contest to complete Schubert's Unfinished Symphony will be under the supervision of the Society of the Friends of Music and other organizations. The Society of the Friends of Music was organized in 1812. Schubert, as has been every great composer, was a member of this society, and the Society possesses the original manuscript of his Unfinished Symphony.

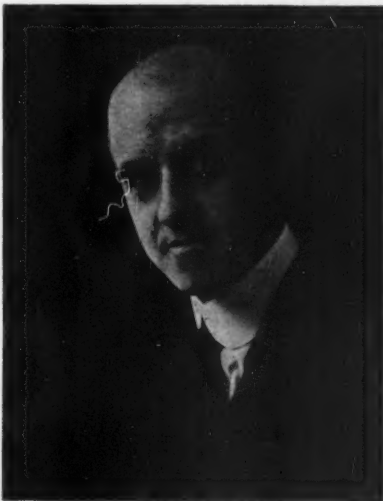
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### Austrian Operetta Boom

VIENNA.—No less than fifteen new Viennese operettas, by authors of more or less prominence, are already scheduled for premiers next season. Kalman's latest is the Duchess of Chicago; Lehar has a new piece, as yet unnamed, in addition to Friederike, in which Goethe is the central figure; Oscar Straus has two new ones. Michael Krauss, a young Hungarian domiciled in Vienna, has been commissioned to write the next season's vehicle for Fritz Massary, and has also completed an operetta named Yvette and Her Friends; Egon Neumann, a comparatively new man, will come out with an operetta, named The Jolly Joker, and H. Edwards (the pseudonym for a rather well-known "highbrow" American composer who has of late made his home in Vienna) will be heard with a new piece named The Golden Mask. The last operetta novelty of this season is Roses of Shiras, at the Johann Strauss Theater—by one Frank Stafford, said to be a German-American whose real name is Curt Lubbe. P. B.

## ORGAN EFFECTS DETERMINED BY TYPE OF INSTRUMENT, SAYS FARNAM

Wider latitude exists, perhaps, in organ playing than in the performance of any other musical instrument. The reason, according to Lynnwood Farnam, head of the organ department of the Curtis Institute of Music, lies in the fact that the instruments upon which the concert organist is required to play differ widely in construction and facilities. In one auditorium he may find perfect equipment upon which any desired effect may be produced with ease; in another he may be confronted with an instrument sadly lacking in required stops.



LYNNWOOD FARNAM

"Know your organ," then, is the first principle which Mr. Farnam inculcates in his pupils. Tone color and registration changes, which are as important to artistic perfection as integrity of phrasing and rhythm, depend largely upon the player's ability to make the most of the mechanical equipment that he has at hand. Mr. Farnam, whose registration technique has brought him unstinted praise in the United States and abroad, states his method in few words.

"When an organist has decided upon the effects he wishes to produce, he should then practice what I call 'registrative thinking.' This means that he should master his registration changes not only with reference to the pistons, knobs and tablets of the particular organ he is using, but with reference to the effects themselves. Having these clearly in mind, he is able to produce the effects in some way, no matter what type of organ or console he may be called upon to play."

In his teaching Mr. Farnam develops dexterity in his pupils by placing some small object on the end of the bench or music rack, and at the point chosen for a change, exercises them in moving it swiftly at a given second. "Split seconds can be utilized," he declares, "to free one hand or the other for grouping stops well in advance of the time when they are to be used. The only problem, then, at a strange console is to locate its resources and utilize them to the most artistic effect."

Mr. Farnam, who is a native of Canada, was a scholarship student at the Royal College of Music, London, for four years. He was organist and choirmaster of Christ Church Cathedral in Montreal for five years, and in 1913 became organist of Emmanuel Church, Boston. He was engaged by the Fifth Avenue Presbyterian Church, New York, in 1920, since which time he has become organist of the Church of the Holy Communion, New York.

Mr. Farnam has had an extensive concert career, appearing as soloist with the Society of the Friends of Music, at the Coolidge Festivals, and in the principal churches of England, France and America. He is now on a concert tour of England, his engagements including St. George's, Edinburgh, Liverpool Cathedral, York Minster, and other important churches and cathedrals.

## STUART GRACEY HOLDING AUDITIONS FOR ARTISTS DESIRING OPERATIC DEBUT IN ITALY

Advanced Study, Operatic Coaching and the Preparation for Debuts All to Be Under Guidance of J. H. Duval, Internationally Known As Teacher of Voice.

Artists seeking operatic routine, and at the same time wishing to pursue their advanced studies, will be interested to hear that Stuart Gracey has just arrived from Italy to hold auditions for some half a dozen singers who wish to place themselves under the guidance of J. H. Duval for the coming year. Mr. Gracey will be in New York for



STUART GRACEY

about a month, when he and the students he has selected to accompany him will sail for Europe. When interviewed, this young baritone was most enthusiastic in his praise of the maestro—he himself is a product of Mr. Duval's tutelage—and of what he has accomplished in placing his pupils in opera in Italy.

### TELLS OF SAILING WITH MR. DUVAL

When questioned about his work with this well known pedagogue, Mr. Gracey stated: "It was in March of last year that I sailed for Italy with Mr. Duval and a number of other students, included among whom were Kathryn Ross, Louise de Carre and Christine Loos. As far as three of us were concerned—Miss Ross, Miss Loos and myself—we could not speak Italian and had not appeared in opera in a foreign tongue, although we had sung in opera in English. We began our studies in Italy with Mr. Duval about April 1, and under his invaluable guidance we were ready for appearances in opera in October. He has an Italian coach at his studio with whom we study our operas, and one entire work must be thoroughly learned from

memory before singing it for Mr. Duval. It ordinarily takes about two weeks to learn an opera after one is familiar with the language."

### DEBUT TAKES PLACE AFTER ONLY SIX MONTHS' PREPARATION

"Do I understand then that the preparation for your operatic debut took only six months?"  
 "Yes, under Mr. Duval's direction it takes just about that length of time to learn Italian in so far as obtaining a command of the language is concerned and also in feeling the spirit of the opera and getting the vocal emission to such a point that they are acceptable to the Italian public. And you know that the Italians are very severe in their judgment of an artist, much more so than in America. If they do not like an operatic star they will let him know in no uncertain terms; but, on the other hand, if they do like him they will show their enthusiasm just as forcibly. An artist there always is judged upon his present merits; if he sings well today, he is acclaimed, but if within a month, say, he loses his voice—and especially his high tones—he forfeits the favor of his public. Speaking of high tones reminds me that Mr. Duval has been unusually successful in developing the upper register in his young artists, but do not infer that he over-emphasizes the ability to sing high tones at the expense of the other registers in the voice and of well-rounded artistry. Miss Ross' top notes have been especially commented upon by critics. At her debut in Naples the audience applauded so vociferously that it was necessary for the orchestra to stop, and despite the no-encore rule she was permitted to repeat her aria in *Cavalleria Rusticana*. The same thing happened four nights in succession, the ovation increasing in momentum with each performance."

### MR. DUVAL A VERSATILE TEACHER

"I have been told," said the interviewer, "that in addition to his teaching Mr. Duval takes a vital interest in everything which pertains to the artistic success and career of his pupils. Is this true?"

"Yes, indeed," was the emphatic reply. "Mr. Duval not only is a model teacher, but he also is the guiding force which seeks out the places for us to sing. He does all of our managerial work, his frequent sojourns in Italy having enabled him to become thoroughly familiar with the language and customs of the people. He coaches us in the music for our operas, gives us stage instruction, and many hints which aid materially in a debut. And we do not have to pay large sums for appearances; on the contrary, we are paid, and that this is unusual is well known to those who have had experience in operatic debuts abroad."

### INSTRUCTION BETWEEN THE ACTS

"Another way in which we artists have gotten instruction of inestimable value," continued Mr. Gracey, "is by attending operatic performances in which Mr. Duval's pupils appear. In fact, this is part of our training, for Mr. Duval gives the pupil who is performing, as well as those who are listening, the benefit of his criticism. Between each he goes back stage and calls the pupil's attention to what was done and what should have been done. I recall one young artist whose vocal emission was not good at the



ELEANOR SAWYER,  
of the Chicago Civic Opera Co., now singing as guest artist at La Scala, Milan.

beginning of an opera, but Mr. Duval's criticism between the acts proved so helpful that by the end of the performance the artist was singing beautifully and without effort and was enthusiastically applauded.

### ARTISTS FIRMLY ESTABLISHED IN THEIR CAREERS

"Of the students who went abroad with Mr. Duval at the time I did," further stated Mr. Gracey, "four of them have become firmly established in their careers. In addition to Miss Ross, Louise de Carre, French lyric soprano, and excellent artist, has especially scored in *Butterfly* and *Puccini's Manon*, and Christine Loos, American dramatic soprano, has been heard with success at *Catanaro*."

As for Mr. Gracey himself, he has been reengaged as leading baritone for the fall season at Naples. Included in his repertory are *Pagliacci*, *Ernani*, *Rigoletto*, *Il Trovatore*, *La Favorite*, and other operas.

### IMPRESSIONS OF MUSSOLINI

Of course it was inevitable that inquiry should be made of one just returning from Italy regarding his impressions of Mussolini, and to this Mr. Gracey declared that it is his opinion that The Duce is now doing for art what he had done for industry.

### An Oscar Saenger Artist in Comic Opera

June Buriff, a young soprano of Dayton, Ohio, made a decided success as *Giametta* in *Gilbert and Sullivan's The Gondoliers*, when it was splendidly produced by the Dayton



Thompson photo  
JUNE BURIFF  
as *Giametta* in *The Gondoliers*

Theater Guild. Miss Buriff, who has studied with Oscar Saenger, both in New York and Chicago, is the possessor of a beautiful soprano voice, and has much histrionic ability.

James Muir, of the Dayton Press, said of her performance: "June Buriff, as *Giametta*, was the magna vox and the prop upon which the whole singing organization leaned," and "among the members of the quartet candor compels us to bestow the singing honors upon June Buriff. She is also an admirable actress."

### Perfield Demonstrations

Pupils of Marion Hitchings, teacher of the Effa Ellis Perfield System, presented a demonstrative program at Caribou, Me., on June 23. They were assisted by Mrs. Jasper Harmon and Mrs. O. L. Keyes.

Programs of a similar nature were given by the pupils of Claire Combs on June 22 and on June 27 at Jackson, Mich.

### Toronto Manager a Visitor in New York

I. E. Suckling, concert manager of Toronto, was a visitor in New York recently. He was accompanied by Mrs. Suckling and his two daughters, Eleanor and Isabel. The party motored down via the Lackawanna Trail and returned through the New England States.



"His voice is both lyrical and florid, and has a rare appeal. It is clear and ringing in its entire range."  
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## MUSIC IN MILAN

MILAN, ITALY.—At La Scala during the week ending May 1 a repetition of Nerone was given, with Antonino Trantoul in the main role, and Bianca Scacciati as Asteria—both new in these roles at La Scala. Trantoul made an exceptional Nerone, both vocally and artistically. The part is well suited to his voice and it is one of the best portrayals of his repertory. Scacciati scored a great success in the difficult role of Asteria. The balance of the cast remained the same as at previous performances, Luisa Bertana, as Rubria, singing as usual with much charm, and Benvenuto Franci, as Fanuel (one of his most reputable roles), singing in his masterly, refined manner, which always wins for him the admiration of the audience. Both artists and Maestro Toscanini, who conducted, were enthusiastically applauded by the huge audience, being recalled many times to the footlights. On April 30 the first performance of the season of Falstaff was given with Toscanini conducting. Mariano Stabile in the main role was excellent, as always; Mercedes Llopert made a charming Alice Ford; Elvira Casazza was heard again in her exquisite interpretation of Quickly; Mita Vasari made a handsome Meg Page, singing the role with much charm; Inez Ferraris was a youthful and pretty Nanetta, while Menescaldi, Di Lelio, and Paci rounded out the splendid cast. All received much applause and many curtain calls, Toscanini carrying the honors of the evening with his extraordinary reading of this delightful score. On May 1 Tosca was repeated with Bianca Scacciati in the main role. She gave an all-around good interpretation of the role and was well received.

The week ending May 8 heard repetitions of Nerone, Tosca, Falstaff and Faust (in Italian). The latter opera was revived for the first time this season on Sunday evening, May 8, with the charming American soprano, Edith Mason-Polacco, as Margherita. Edith Mason, who is one of the Chicago Opera Company's most popular stars, sang the role with much grace and charm, displaying a voice of rare quality and vibrant timbre. Her interpretation is warm and full of pathos, but never exaggerated; her voice, equally sweet in every register, she uses with perfect mastery; her technique is marvelous, and her range of high extension. At the conclusion of her Jewel song, delightful to hear, she was given a rousing ovation which lasted several minutes, and her artistry throughout the entire opera was apparent. The love duet in the garden scene and her interpretation of the church and prison scenes made a profound impression upon the enthusiastic audience, completing a great triumph for this delightful American soprano. Antonino Trantoul was not happily cast in the role of Faust; his portrayal was dull and heavy, and in addition to this he was decidedly not in good voice. It would be advisable for him to withdraw this role from his repertory, as he has proved himself to be an artist of great worth in the many other roles in which we have heard him. Marcel Journet was again heard as Mephisto, singing the role in his usual artistic manner. Carlo Morelli was an excellent Valentine, as his rich baritone voice is well suited to this role. His solo, O, Santa Medaglia, was rendered with much feeling, and in the death scene he proved himself a real artist. Toscanini was again in the conductor's stand and gave a marvelous reading of the score. The house was filled to capacity with an enthusiastic audience which seemed thoroughly to enjoy this delightful performance.

The following week Falstaff was repeated and three performances of Faust were given—all to capacity houses. Edith Mason, as Margherita, repeated her triumphant success of the first performance.

The week ending May 21, the last of the brilliant La Scala season, brought forth a novelty—Arianna e Barbauleu. It was beautifully produced, Toscanini conducting and making much of the novel score. The production was an outstanding feature of the season and was received with great admiration.

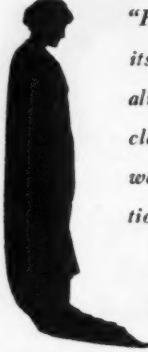
In retrospect, the season has proved a highly interesting one. Commencing November 14 with Verdi's Don Carlos, thirty-one operas have been given, including two new works—Delitto e Castigo, by Pedrollo, and Madame di Challant, by Guerino. Nine of the thirty-one operas were given for the first time since La Scala has been under the regime of the Ente Autonomo. In all, 152 performances were given during the season—Don Carlos, eight performances; Cavalleria Rusticana, nine; Pagliacci, ten; Freischütz, two; Cavaliere della Rosa, six; Gioconda, five; Fidelio, three; Tosca, seven; Arianna e Barbauleu, three; Lohengrin, five; Butterfly, six; Turandot, fourteen; Debora e Jael, three; Andrea Chenier, eight; Amore dei Tre Re, two; Iris, two; Aida,

nine; Carmen, six; Bohème, six; Lucia, six; Rigoletto, six; Boris Goundoff, two; Nerone, two; Falstaff, five; Faust, four; Rheingold, three; Walkirie, three; Sigfrido, three, and Gotterdammerung, three—the complete Ring being given for the second season at La Scala three times. Stravinsky's ballet, Petrushka, was given three performances, and a special engagement of the Diaghileff Ballet Russe was secured for three performances in which the ballets, Cimarosiana, Oiseau de Feu, Mariage d'Aurore, and Lac des Cygnes, were produced.

The repertory was divided between five musical directors—Arturo Toscanini conducting fifty performances, Ettore Panizza fifty-one, Gabrielle Santini twenty-nine, Antonino Votto twelve, and Pietro Mascagni ten performances, of Iris, Cavalleria, and Leoncavallo's Pagliacci.

After the close of the opera season, six symphony concerts were given by La Scala Symphony Orchestra to complete its annual subscription number of ten. The first, Missa Solemnis, by Beethoven, with Zurigo artists and chorus, was given on May 27 under the direction of Maestro Andreae Volkmar. The second and third were conducted by Maestro Victor De Sabata, and the three last by Maestro Fritz Reiner. The last concert, given on June 29, completed the season of successful symphony concerts, which the Milan public patronize freely, and La Scala closed its doors for the 1926-27 season.

It is already announced that the 1927-28 opera season will begin November 1, two weeks earlier than usual, in order



*"Her voice is recognized for its fine quality and her singing always affords enjoyment. Her clear tones have taken on more warmth and her interpretations are more finished."*

The New York World said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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to allow Toscanini to prepare the complete season's plans before his early departure for his long American engagement with the New York Philharmonic Orchestra.

ANTONIO BASSI.

## Summer Concerts in Ann Arbor

The summer session of the University School of Music, Ann Arbor, Mich., has brought together a large number of advanced students from all over the United States. About two hundred are enrolled, doing special work under Theodore Harrison and James Hamilton in the voice department; Mrs. George B. Rhead and Maude Okkelberg in piano; Anthony J. Whitmire and Marian Struble-Freeman, violin; Palmer Christian, organ; Otto J. Stahl, theory, and in public school music under Joseph E. Maddy, T. P. Giddings and David E. Mattern, as well as various other associate teachers.

Supplementing the work of the studio and class room, many concert activities take place. On July 6 Royden F. Susumago, tenor, and Nell B. Stockwell, pianist, with Mrs. Mabel Ross Rhead, accompanist, united in a program of much interest, and on July 13 James Hamilton, tenor; Mabel Ross Rhead, pianist, and Maude Okkelberg, accompanist, provided an excellent program. Both concerts were given in Hill Auditorium, and were attended by audiences of about four thousand. Interspersed in the audience were many school principals, supervisors, and other professionals who are in attendance at the summer session of the University of Michigan, as well as the summer session of the University School of Music. Many towns people, and general music lovers were also present. During the remaining weeks of the summer session other concerts are being given as follows: July 20, Palmer Christian, organ recital; July

27, Maude Okkelberg, piano; August 3, Grace Johnson Konold, soprano; Marian Struble Freeman, violin, and Mabel Ross Rhead, pianist. Students in the public school methods class, where a full symphony orchestra has been maintained under the leadership of David Mattern, also will present a program.

## Doe and Kraft in Joint Recital

Doris Doe, contralto, and Arthur Kraft, tenor, appeared in joint recital recently at Atlantic City, N. J., before what was said to be one of the largest audiences of the season on the Steel Pier. In commenting on the event, the Atlantic City Press declared that "Miss Doe revealed a voice of lovely quality, an organ of varied and emotional expression. Her tones were luscious and round in every register. At will she commands a tone of great power and it is entirely to her credit that she does not use this power too much. Above all, is her sense of fitness in giving expression to the individual song. Her phrases were beautifully molded, and in the meaning of her texts she enters intelligently and naturally. . . . Miss Doe's agreeable personality, her poise and bearing on the stage, added to her fine performance. Mr. Kraft has a voice large and ample, and of pure lyric quality. There was an abundance of tone color, shading and sympathy in his singing. From low note to high note and in between it keeps an even and unclouded texture. As an interpretive artist he is a musician of many excellencies. He shows discrimination and judgment in what he gives to his songs. There was lyric fervor in him when he sang Hook's Mary of Allendale, or took in full vocal stride the up-swell measure of Rachmaninoff's The Silent Night; and he was careful not to over-sentimentalize Mother of Mine. This was evident, too, in Beethoven's Adelaide. In melancholy Mr. Kraft began the song, and continued brooding, speaking out in the end in masculine tenderness. To the delight of his hearers he sang a beautiful air called Garden dedicated to him by Harry Spier, and which Mr. Kraft announced was still in manuscript form."

Mr. Kraft's ability to express sympathy, fervor and tenderness coupled with his mastery of musical art, has inspired other composers to give life to otherwise dormant emotions. Besides Garden above mentioned, I Have Seen Dawn, by Elinor Warren, and I Lit the Blessed Candles by Proctor have been dedicated to him, and are already published. Mr. Proctor has written another song dedicated to Mr. Kraft, Sleep of the Cooled Lids, but this also has only been sung from manuscript.

## Yeatman Griffith Opens Fifth Consecutive Season in Los Angeles

Yeatman Griffith, vocal pedagogue of New York City, opened his fifth consecutive summer season of vocal master classes for artists, teachers and students in the Beaux Art Hall, June 27, under the L. E. Behymer management. Many prominent singers, teachers and students of Los Angeles as usual are among the enrolled and states as far east as Pennsylvania, north as far as Washington, south as far as Florida and Texas, with the middle states intervening are represented by well known teachers and singers. These master classes closed July 27 when Yeatman Griffith left for Portland, Ore., to conduct his fifth season there, from August 3 to September 1 under Otto Wedemeyer's management. He will return to his New York studio on October 1.

## Norma Krueger in Recital

Norma Krueger, pianist from the Berumen school, appeared in recital at the La Forge-Berumen Studios, New York, on July 6. This was the last of a series of concerts by artist-pupils of Ernesto Berumen. Miss Krueger, although very young, is well equipped technically and her playing is characterized by a rich tone and poetical insight. She opened the program with the Andante con variazioni by Haydn, arranged by Mr. Berumen.

The Carnival Mignon by Schuette, a beautiful but seldom heard composition, was delivered with power. In some of the lighter numbers of this work, Miss Krueger's touch was excellent. In compositions by Chopin, including a nocturne, three etudes and the ever popular polonaise in A flat, the young pianist's talents were displayed to advantage.

## Grace Demms Sailing for Europe

Grace Demms, soprano, will sail for Europe on August 1 on the Leviathan and remain abroad for six weeks. She will be accompanied by her husband, Richard Guilbert; her father and mother, Mr. and Mrs. George B. Demms, and her brother Robert. Miss Demms appeared in concert at Columbia University on July 18.

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## FASCISM IN ART

An Explanation of the Operatic System Now Operating in Italy

BY STUART GRACEY

From time immemorial the precincts of art have never been encroached upon by the hand of politics in the manner in which that hand is now reaching out in Italy. There has grown up with civilization itself that which until a short time ago was supposed to be a wall between the things of the material world and those of the artistic world. Heretofore, an artist—were he a painter, a writer or a musician—was free to live his artistic life unimpeded by things political. Finally, however, in Italy, the wall has been crushed in, and along with the many other experiments that Fascism is making can now be numbered that of governmental control and regulation of the opera houses and operatic artists of Italy. To understand the situation more completely it is necessary to know something upon which the former system was based.

In every city of any importance in Italy, and many others that are scarcely more than dots on the map, there are one, two, and sometimes three opera houses. The leading opera house is generally the property of the community in which it is located and a season of opera normally is given there every year. In the other theaters, which are privately owned, seasons of opera are also given, though instead of being sponsored by the civic authorities it has been the custom to rent them out to transient impresarios who were willing to underwrite the season entirely by themselves for commercial gain or in conjunction with interested local parties. In either event the process of acquiring the artists was the same. If the community were giving the season, the mayor of the city would appoint a commission, which in turn would appoint one of its number to go to Milan, the artistic capital of Italy, where, in the offices of what were known as agents, corresponding to our concert managers, the representative would sign up his artists.

For many years much dissatisfaction has arisen from this system of procuring artists from the agents. Many charges of corruption and graft have been lodged against the agents, and recently, after one especially open and proven case which was brought to the attention of Mussolini by a group of Fascisti, the operatic field has been liberated from what appears on the surface to have been a six or seven man monopoly.

Those who apparently suffered most from the system were the artists, who received only a very small percentage of the fees charged for their services; the local impresarios and guarantors, who were charged excessive prices for the artists; and students of many nations, who were made to pay outrageous sums for their debuts and subsequent appearances.

Today the wheels of the Italian operatic world are practically at a standstill. Scarcely more than a month has passed since Mussolini came forward with his ideas of governmental control, and now, gradually evolving, is a great corporation of which all artists must necessarily be mem-

bers, paying a small entrance fee, and from which all operatic enterprises will be regulated.

Since the war many of the theaters have not been opened more than once every two or three years; consequently, work has been at a premium for the artists. Therefore, to create a demand for the services of the artists, a law has just been passed making imperative the opening of all Italian theaters for at least one season during the year. The seasons will be directed by the civic authorities, although the source of the financial backing will be purely voluntary. At first glance this might seem a little hazardous in that the money might not be forthcoming. However, Fascism has novel methods of its own in getting that which it desires. As soon as the "dot," as it is called, has been subscribed, the process of securing the artists will be somewhat similar to the old system. A representative from the local musical commission will be sent to Milan, where, instead of going to the offices of the agents as formerly, he will now go to the headquarters of the corporation and state his artistic needs. The corporation will assign him certain artists whose work is well known to the corporation, as each artist must list every opera which he has sung, every theater in which he has sung, other operas that he knows and may not have sung but which are ready for public performance; in addition to all this he must have made an audition before a committee of the corporation which decides upon his fitness as an artist. The representative is able to ask for a designated artist but whether he gets him or not depends entirely upon the number of appearances the artist has recently made, as no one will be permitted to have relatively more engagements than another. In this manner there will be an equalization and no artist will need to suffer from lack of work. Upon the signing of the contract, the artist will be required to pay to the corporation five per cent. of his earnings, which is as nothing compared to the old system. This will create an income to cover the expenses necessary to maintain the corporation. As for the local authorities, guarantors and impresarios, they will be protected in that they will not be made to pay excessive fees for artists, for no artist will be allowed to receive more than three thousand liras, or about \$165 a performance and this amount only in the case of celebrities. As for the student, never again will he have to pay great sums for his debut because with the new arrangement he will merely have to go to the corporation, prove his artistic fitness and take his turn with the rest.

This is an experiment, and it is still in the experimental stage, so to pass judgment upon the workings of the system would be premature. It has been brought about by the artists themselves and, though naturally there has been considerable opposition, it now appears well on its way to completion. It is a thorough revolution in the artistic world and one that will doubtless be watched with great interest.



WASSILI LEPS,

who has been appointed permanent head of the Providence College of Music, formerly known as the Hans Schneider Piano School and organized by its founder over twenty years ago. Owing to Mr. Schneider's sudden death, Mr. Leps has been going to Providence for three days each week and taking charge of Mr. Schneider's classes. He has been teaching the advanced and artist pupils at the school, as well as conducting classes in method, pedagogy, the psychology of teaching, musical history, analysis, theory, the construction of the piano, anatomy, etc. Mr. Leps will extend his work in Providence considerably during next season, devoting more of his time to the College of Music.

## Paterson to Hear Crooks

The concert course to be presented again during the coming season by the Paterson State Normal School at Paterson, N. J., will include a recital by Richard Crooks on November 8 next. This will be among the first appearances the tenor will make in America upon his return from Germany in October.

To Students Desiring Operatic Training and European Debuts—

# J. H. DUVAL

## The International Teacher of Voice

who has achieved success in presenting his artist-pupils in European theaters during the past year, will remain in Italy during the coming season.

Some Duval artist-pupils who have created sensational successes in European opera houses during the past season are:

**ANNA MARIA GUGLIELMETTI**, Italian coloratura soprano at Covent Garden, London, Paris, Trieste, Cairo, Bari and Lausanne.

**KATHRYNE ROSS**, American dramatic soprano, at Naples, Palermo, Catanzaro and Cosenza.

**LOUISE de CARRE**, French lyric soprano, at Naples, Venice, Spezia, Catanzaro, Cosenza, Potenza and San Miniato.

**STUART GRACEY**, American baritone, at Naples and Catanzaro.

**GIUSEPPE TRENTA**, Italian baritone, at Parma, Bologna and tour of Spain.

**CHRISTINE LOOS**, American dramatic soprano, at Catanzaro.

**GIULIANO ROMAGNOLI**, Italian tenor, at Rome, Messina and Palermo.

STUART GRACEY is at present in the United States holding auditions for young artists wishing to avail themselves of the opportunity of advanced study, coaching for the operatic stage and preparation for operatic debuts in Italy.

Address Mr. Stuart Gracey, Room 1422, Steinway Building, 113 West 57th Street, New York



(Left to right) Mme. Weissmann, Mme. Joy MacArden (soprano), Emil Hertka (head of the Universal Edition), Erno Balogh (pianist), Joseph Matthias Hauer (ultra-modern composer).

## SUMMER OF MUSIC OPENS AT FRANKFORT

German and French Orchestras Play, German and French Ministers Speak, From Same Platform

FRANKFORT.—"Music in the Life of the Nations"—a really excellent idea for an international exhibition. After all the economic and scientific exhibitions it will be interesting to see what a purely cultural undertaking can contribute to an international peace.

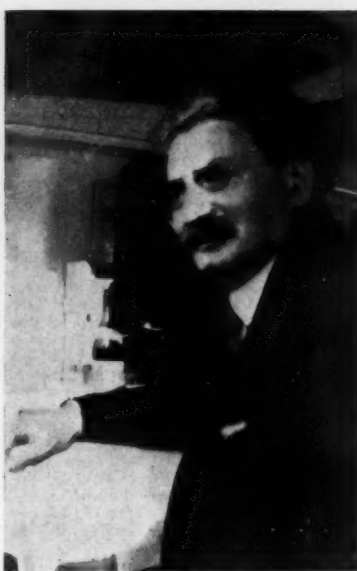
The opening day promised well, for it proved that in spite of political differences music offers a neutral field for mutual understanding. The opening ceremony took place in the Opera House on the morning of June 11. A magnificent rendering of the Meistersinger Overture, by the Opera Orchestra under Fritz Krauss, preceded speeches made by some of the representatives of the various countries taking part in the festival, including England, France, Italy, Russia, Holland, Belgium, Switzerland, Sweden, Austria, Hungary, Poland and Czecho-Slovakia.

The Mayor of Frankfort, Dr. Landmann, made the opening address, while Stresemann, German Minister of Foreign Affairs, spoke in his private capacity, protesting against the present cheapening of music by the predominance of noisy negro rhythms. This opinion was contradicted by Dr. Becker, Minister of Education, who believes in the necessity of reviving art by means of primitive currents. Then followed Minister Herriot, whose speech on behalf of France, warmly and constantly applauded, emphasized the peace note and the reconciling influence of music.

Indeed, France, first of all the countries, embraced the idea of this exhibition with great enthusiasm, and has done her utmost to give it a conciliatory political character and, at the same time, an artistic value by sending worthy exhibits and her best orchestra, that of the Conservatoire.

### GERMAN AND FRENCH ORCHESTRAS PLAY IN SAME CEREMONY

Between these addresses, made to an appreciative public, the Bohemian Quartet of Prague played the Largo from Smetana's From My Life, and the ceremony concluded with



Dr. Adolf Weissmann, Germany's leading music critic, who will be writing for one of the big New York dailies next winter.

### DISTINGUISHED PERSONAGES AT THE FIFTH FESTIVAL OF THE INTERNATIONAL SOCIETY FOR CONTEMPORARY MUSIC AT FRANKFORT

the Third Leonore overture, beautifully performed by the Conservatoire Orchestra under Philippe Gaubert.

A short tour through the Exhibition led to a banquet in the Frankfurter Hof, which completed the inauguration.

That evening we heard the first concert of the Conservatoire Orchestra. The glorious tonal effects achieved by this ensemble—especially the perfect wind-players with their famous silver instruments—lent the performance of Berlioz' Symphonie Fantastique an overwhelming beauty. Alfred Cortot played the fourth Saint-Saëns concerto, and orchestral pieces by Albert Roussel and Florent Schmitt concluded the evening. The next day the same orchestra gave a second concert of works by Lalo, d'Indy, Debussy, Fauré, Franck and Dukas.

### EXHIBITION A SUCCESS

The exhibition, as such, is a success. Nowhere does one feel the wearying dullness which usually attends such monster shows. Everything is of interest. The organizer, O. E. Sutter, has, with the aid of Elsässer, the town architect, and many others, transformed the Fair Grounds with their clumsy, old-fashioned festival hall and all its protuberances into a series of rooms, halls and corridors, while pleasure



(Left to right) Yvonne Casella, wife of the Italian composer, with Mr. and Mrs. Paul Hirsch (1 and 2) who opened their house to the guests of the festival. Mr. Hirsch has one of the world's finest music libraries.

gardens containing all the attractions of Luna Park, including an elegant restaurant, complete the attractions.

For professional musicians there has been arranged a historical division, representing the development of the history of music, and an ethnographical section, showing a systematic survey of the music of all the cultured peoples of the world. There are rooms devoted to the cultivation of music at the present day including the newest experiments such as the quarter-tone piano, to musical pedagogy and the big musical societies of Germany. The opera, past and present, forms another very interesting section, containing a fully equipped stage. Other sections include international publications, instrument making, mechanical instruments, broadcasting, and the organ.

### SPECIAL CONCERT HALLS BUILT

Several large concert halls have been erected, a Mozart and Haydn Hall, as a permanent building, a Beethoven Hall, for chamber music, and a larger Bach Hall, with a wonderful Walcker organ from Ludwigsburg (Württemberg), which, with its fifty-one shops and three manuals, represents a perfect type of organ construction. Wilhelm Middelschulte, of Chicago, gave a concert on it with remarkable skill, especially in pedal technic. Side by side with these attractions concerts of the music of all nations take place daily until the end of August.

It is a matter of general regret that the United States has not taken part officially in this exhibition. H. L.

### Funeral Services for Frederick T. Steinway

Funeral services for Frederick T. Steinway, president of Steinway & Sons, were held on Thursday morning, July 21, in the Community Church, Park Avenue and Thirty-fourth street, New York, with John Haynes Holmes, pastor, officiating. Several hundred business associates and people prominent in the musical and social world heard the last rites, which were simple and brief. Although it had been requested that no flowers be sent, hundreds of floral pieces from musicians and musical organizations all over the country literally banked the entire front of the church.

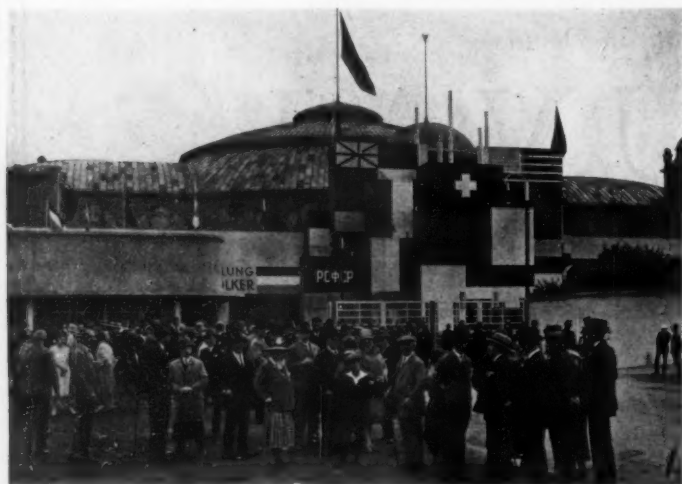
There were eighteen honorary pallbearers, representing friends and business associates. They were Frederick Reide-meister, Nahum Stetson, Hermann Irion, Albert Sturcke, Paul Brandt, Theodore Baettenhausen, Charles F. Schmidt, Jr., Raymond E. Durham, Henry Dreher, August von Bernuth, R. E. Wells, Alexander Steinert, E. H. Droop, F. W. Baumer, Michael Dugan, John Volk, Adolph Hirschfeld and Eugene Geismar. Interment was private at Greenwood Cemetery, Brooklyn.

### Helen Stanley a "Fascinating Tosca"

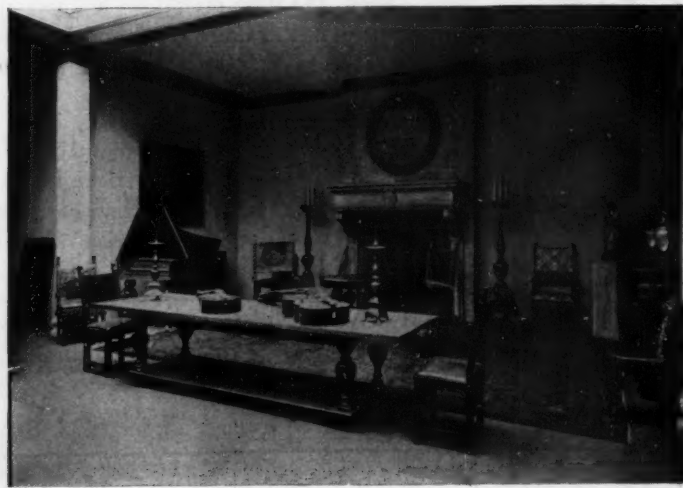
A "Fascinating Tosca" was the comment of the Cincinnati Enquirer on the recent performance of Puccini's opera by Helen Stanley in Cincinnati. This finding also was voiced by the other dailies. The Commercial Tribune declared her "a beautiful artist with a lovely voice, enhanced in her presentation of the character by a stunning sense of line and a sound eye to effect. Her reading will not be quickly forgotten." The Post critic wrote, "She is one of the most consistent and charming singers we have heard. Vocally endowed with a lovely dramatic voice exceedingly well-schooled, she is also a finished actress." As for the Times Star, "She scored an immediate triumph in the title role, singing always with commanding artistry. Her stage appearance is ideal. She is a very beautiful woman and a thoroughly routinized artist."

### Lillian Gustafson Summering Abroad

Lillian Gustafson will spend the summer abroad, returning to America the end of September. The young soprano plans to make Stockholm, Sweden, her first stopping place.



Frankfort-am-Main, Germany, has devoted itself to A Music Summer, comprising festivals, Operas and Concerts by famous musical organizations and artists. The story of the festival of the International Society for Contemporary Music was chronicled in last week's issue. Shown herewith are: (left) one of the entrances to the exposition building, showing a futuristic melange of the flags of all nations; (below, left) an exact reproduction of Robert Schumann's room in Düsseldorf, with the original furniture and pictures; (below, right), an Italian music room from the Renaissance period.



SCENES FROM THE FRANKFORT EXHIBITION, MUSIC IN THE LIFE OF THE NATIONS.





CROWDS OF MUSIC LOVERS—EVEN IN SUMMER.

The above photographs show what an enthusiastic reception Gigli received when he sang recently in Fabiano, Italy, at a concert to commemorate the sixth centenary of Saint Romualdo, the founder of the Order of the Camaldolensis Friars. The Gentili Theater (left), seating three thousand, was packed to the doors and when the popular Metropolitan Opera tenor left the theater (right) the historical fourteenth century plaza was crowded with about 25,000 persons. Mr. Gigli has sung many concerts this summer in Italy, among them appearances for charity in Florence, Bologna, and Rome (where he gave three concerts). One of these was the celebration of the fiftieth year of the foundation of the Royal Academy of Saint Cecilia, where Gigli attended as a student for four years. Another successful concert was presented in the wonderful gardens of Villa Celimontano at a garden party given by the Governor of Rome. The Royal family and the aristocracy of Rome attended. At every charity concert the box office receipts were 100,000 liras. (Parry-Pastorel photos.)

## STADIUM CONCERTS

(Continued from page 5)

straten led his men with a sureness which brings a life giving response, and their performance was spirited and sincere.

Charles T. Griffes, in whom has been lost a most valiant contributor to modern American music, has created a peculiarly fascinating thing in the Pleasure Dome of Kubla-Kahn. It seems an expedition into strange, realistic tonal fields—an exotic, lovely thing. Griffes has left us musical thoughts which will live because of their greatness. The Philharmonic's reading of his tone poem was most impressive.

The overture to the Bartered Bride and the Liszt Rhapsody were done in interesting fashion and proved excellent program companions for the other compositions.

JULY 23

Mozart's Symphony in C major (Jupiter), the Air for Strings from Suite 3 of Bach, Tschaikowsky's fantasy, Francesca da Rimini, and Liszt's Polonaise in E, constituted the Philharmonic's program at the Stadium on July 23.

The Tschaikowsky fantasy is a veritable stream of tone, inevitable in its progression, certain in its construction. Prompted by Dante's prose poem, Francesca da Rimini, Tschaikowsky's music picture seems to have caught the tint and shade of the poet's thought, and the orchestra, under Willem van Hoogstraten, played with a spirit that lent ample color to the tone picture. The Liszt polonaise, the Bach air and the Mozart symphony also received excellent renditions.

JULY 26

Great variety of style characterized the program which was played by the Philharmonic at the Stadium on July 24. It was a program to please all tastes, for it ranged from Beethoven to Johann Strauss, with Richard Strauss and Ippolitoff-Ivanoff for good measure.

Beethoven's second symphony, love scene from Strauss' Feuersnot, the popular Caucasian Sketches of Ippolitoff-Ivanoff, and The Blue Danube Waltzes constituted the program. The love scene from Feuersnot is the blaze of color the libretto would have it, and it was extremely well played. Its typical Strauss touches and the quasi experimental character of the music lend it a peculiar interest. The remainder of the program, too, was superbly played.

## Mme. Blanche Marchesi Gives Interesting Paris Concert

PARIS.—On the afternoon of June 10, Mme. Blanche Marchesi gave an intimate musicale in honor of her old friend, the celebrated flower painter, Madeleine Lemaire. The program was most interesting, starting with the unfamiliar mad scene by Purcell, a song of Bach, and Scarlatti's Violets, proceeding with Brahms, Schumann, and Schubert's Erl King, an overwhelming performance praised by Philip Hale in Boston years ago, as unsurpassed. The program closed with Ernest Moret's admirable songs, and some unique Sicilian folk numbers. Marchesi pupils of her advanced opera class sang scenes from Mozart's Nozze di Figaro, The Magic Flute, and Meyerbeer's The Huguenots. The beauty and blending of voices was striking and many of them give promise of becoming stars. The enthusiastic small audience included the Duchesse de la Mothe Houdaincourt, Princesse Gagarine, Madame Moukhanoff, Comtesse de la Tour en Voivre, Comte du Peloux, Mr. Holman Black, Madame Marcelin Linger, Baronne de l'Espée, Ernest Moret, Harman Bemberg, Madame Hochon, Mr. de Ochoa, and other prominent fashionable folks. P.



## CHARLES HATHAWAY

### Baritone

WHO SCORED BIG SUCCESS  
with Cincinnati Grand Opera Company  
as Father in Hansel and Gretel



as Father  
in Hansel and Gretel

## Press Comments:

"Charles Hathaway displayed a splendid baritone voice, his diction and phrasing clean-cut, his acting admirable as the loutish Peter, the broom-maker."

—Cincinnati Post—June 28th.

"Charles Hathaway's portrayal of the Father is distinctive vocally and histrionically."

—Cincinnati Enquirer—June 28th.

"Charles Hathaway, who this season is an addition to the Zoo forces, playing the part of the Father to the frolicsome kids, makes of his role a character part, singing with considerable aplomb and acting with great appreciation of his lines."

—Cincinnati Times-Star—June 28th.

## \$3,000 IN PRIZES OFFERED FOR COMPOSITIONS BASED ON FRENCH-CANADIAN FOLK MELODIES OR CHANSONS POPULAIRES

Contest Open to All Nations, Except for Two Prizes Aggregating \$500 Which Are Confined to Canadian Composers.

QUEBEC, CANADA.—Following the remarkable success of the Folksong Festival recently held here at the Chateau Frontenac, and with a view to strengthening interest in French-Canadian music and folksong, E. W. Beatty, chairman and president of the Canadian Pacific Railway, is offering \$3,000 in prizes for the best musical compositions based on French-Canadian folk melodies or chansons populaires that are submitted up to December 15 next. A detailed official announcement, just issued, indicates that the contest is open to all nations, except for two prizes aggregating \$500 which are confined to Canadian composers. The five prizes are to be awarded as follows:

- 1.—\$1,000 for a suite or tone poem based on French-Canadian folk melodies, for small orchestra, not to exceed twenty-five instruments and not to last longer than thirty minutes.
- 2.—\$1,000, but divided into \$750 and \$250 as first and second prizes, for a cantata introducing French-Canadian chansons populaires; the \$750 to be divided into \$500 for music and \$250 for libretto, and the \$250 to be divided into \$150 for music and \$100 for libretto.
- 3.—\$500 for a suite based on French-Canadian folk melodies, for string quartet, not to last over twenty minutes.
- 4.—\$250 for a group of arrangements of four French-Canadian chansons populaires for male voices.
- 5.—\$250 for a group of arrangements of four French-Canadian chansons populaires for mixed voices.

The last two prizes (Nos. 4 and 5) are confined to Canadian composers; the others are open to international competition.

Under the rules of the competition the works submitted must be original compositions and must not have been previously published or performed. Each manuscript must bear

plainly marked on its title page a motto which shall not indicate the name or identity of the composer. The names of the judges will be announced as soon as possible. It is intended to perform the winning compositions at the Canadian Folksong Festival to be held at Quebec City in 1928 and though the organizers of that festival are not obligated to a performance of the prize-winning composition, the right of the first performance of these compositions is reserved for this festival without payment of performing rights. The compositions will, however, remain the property of the composers, who will have the privilege of copyrighting the work and collecting royalties and performing right fees from sources other than that of the festival.

In regard to the cantata, its words may be in either French or English. There should be an accompaniment to the cantata for small orchestra and also arrangement for piano for purposes of rehearsal. The cantata may or may not include parts for solo voices. The accompaniment may be for piano, organ or small orchestra. If the accompaniment is orchestral, an arrangement for the piano should be added at the foot of the score. Other things being equal, cantatas with orchestral accompaniment will be given the preference.

Choral arrangements of folksongs may be set either to the original French words or to singable English translations which follow the same verbal rhythm and metre as the original chansons populaires. There should be an accompaniment for piano for purposes of rehearsal.

Manuscripts must be submitted not later than December 15, 1927, to the Secretary, Canadian Folksong Festival, Room 324, Windsor Station, care Canadian Pacific Railway, Montreal.

### Inauguration of Landowska's Music Hall



WANDA LANDOWSKA

At Saint Leu-La-Forêt Wanda Landowska has her home, and in the beautiful gardens that surround it, a music hall has been building for some time. The accomplishment of the work has been the realization of a life dream, and on July 3 Mme. Landowska saw the beginning of a new era at Saint-Leu-La-Forêt. The event marked the inauguration of the hall which is to harbor the concerts that will be given by her while in France in her career devoted to the music of the ancients. To give an idea of the structure of the building a passage is quoted from *L'Impartial Français*, in which Émile Vuillermoz muses as follows: "A beautiful garden in French style extends before one, its layout made of carpets of green. At the end admirable in proportions and equilibrium, in its simplicity most noble, arises a modern temple erected to the glory of music. . . . A beautiful concert hall at the same time vast and intimate, where two hundred listeners gather with ease to commune with the beauties of the past. . . . Everything has been planned for the pleasure of the eye and ear. A curtain of trees effaces profane views, a little sculptured colonnade in the midst of linden trees offers to the auditors the fresh refuge of its fragrant passages. . . . The music hall is surrounded by appeasing and seductive perspectives . . . and the facade of the building is reflected in a mirror of water. . . ."

To worthily consecrate the hall on its mission for music a concert was given by Alfred Cortot and Mme. Landowska on July 3. The program naturally consisted of music of the school of Bach, who was represented with his concerto for two cembali and three numbers from the Well-Tempered Clavier. Couperin, Pasquini, Dandrieu, Rameau, de Chambonnieres and Mozart also were included in the interesting list of composers whose compositions were interpreted, some by Mr. Cortot and Mme. Landowska in two clavecin work, in others by Mme. Landowska alone. Before the concert a short address of welcome was given by Mme. Landowska, who greeted her friends in the following gracious and enthusiastic terms: "My friends, I wish you welcome. From the bottom of my heart I say to you a sincere thank you for having come here to participate in my joy. For this day is a day of joy. It is 'The Sunday' of my life. From the long years of work, efforts and difficulties what a recompense! What sweetness to see my dream realized! My heart is filled with happiness . . . with happiness and recognition. As not for one moment do

I stop blessing the fidelity, the affection and vigilance of my friends. If this hall has come to be it is not the result of my sole efforts. You all, my friends, have collaborated. Your counsel, your support, your clear-sightedness have been for me of invaluable assistance. Again I bid you welcome, my friends. I thank you not only for having come here but for being, and having thereby collaborated to erect this chapel dedicated to friendship and to music."

### Cleveland Institute Notes

CLEVELAND, OHIO.—A series of unusual concerts devoted to illustrating the history of music literature for voice, piano, violin and cello, at the Cleveland Institute of Music, has attracted the attention of music lovers of the city. Weekly programs are given, except the cello recitals, which are given bi-weekly by Victor de Gomez. William Simmons, Beryl Rubenstein and Josef Fuchs are artists from the Institute's faculty who lecture on voice, piano and violin, respectively.

A recital by William Fuchs was given recently, his program including songs of Schubert, Franz, and Schumann, while his final group was composed of airs from Handel's *Julius Caesar* and his opera, *Scipio*. Another concert brought Josef Fuchs, who played old violin concertos dating from the seventeenth century; he was accompanied by Dorothy Price. Beryl Rubenstein also gave a recital of piano music, playing Beethoven's little known *Wood Nymph* and *Theme and Variations* from the Russian Ballet, together with the composer's *Sonata in C sharp minor*, and a Schubert group.

The extremely warm weather which has invaded Cleveland does not seem to discourage attendance at the series of concerts given by the Cleveland Institute of Music as part of its summer school program. Each week finds an increasingly large audience to hear the morning programs which are given by William Simmons, baritone; Beryl Rubenstein, pianist; Josef Fuchs, violinist; and Victor de Gomez, cellist. The programs are arranged to show the chronological development of the musical literature for each media. In their fourth programs the artists gave a great share of the time to Brahms, Beethoven, Schumann, Liszt, and Mozart.

### Lichtmanns Return from Mongolia

After a five-months' trip which took them as far as Mongolia, Maurice Lichtmann, vice-president of the Master Institute of United Arts, New York, and Mrs. Lichtmann, member of the board of directors, returned to America recently on the Olympic. Mr. Lichtmann, who is also vice-president of the Roerich Museum, left New York, with Mrs. Lichtmann last February on a mission from the board of directors of the Roerich Museum and Corona Mundi, International Art Center, to ascertain the safety of the Roerich

Art Expedition, headed by Nicholas Roerich. Their trip took them to Moscow, from where the last decisive reports had come. Hearing there that the expedition had again returned to Asiatic boundaries, they followed and finally met the members of the Expedition safely in Mongolia.

Mr. and Mrs. Lichtmann resumed their teaching at once. Mrs. Lichtmann is at Moriah, N. Y., where she is conducting classes in pedagogy as well as her piano classes, in connection with the summer school of the Master Institute of United Arts. Mr. Lichtmann is remaining in New York, where he began his teaching in piano and his special classes in pedagogy at the Master Institute on July 18.

### Ernest Hutcheson to Head Juilliard Foundation

A great deal of space has been given by the New York dailies to the appointment of Ernest Hutcheson, pianist, composer and teacher, to the position of directing head of the Juilliard Foundation, and that the selection was a wise one is particularly shown in the fact that it has been made the subject of favorable editorial comment. The following sentiments are expressed in the New York Times: "It is to be hoped that the worries, mysteries and uncertainties about



Photo by Morze

ERNEST HUTCHESON

the functioning of the music school established under the Juilliard Musical Foundation will be ended by the appointment of an intelligent and distinguished musician as the head of that school. Ernest Hutcheson's name will go far toward inspiring confidence in the reorganization of the institution." Mr. Hutcheson has been from the first a member of the faculty of the graduate school, and his appointment is a recognition of the esteem in which his scholarship and his brilliant gifts are held by his colleagues.

The purpose of the school is to give to each student the necessary training in every phase of musicianship to make of him a thorough artist, and to do away with the need for European instruction and experience, with the aim in view that American artists do all of their studying in America. This is a worthy purpose, but the reaching of laudable attainments is never simply and easily accomplished. The sum of \$15,000,000 was left as a fund for the advancement of musical education by Augustus D. Juilliard at the time of his death in 1919, and from this amount there is a yearly income of approximately \$700,000.

It has been announced that in the conduct of the graduate school the Dean and the administrative committee will have the advice of a council elected by the faculty. The attendance at the graduate school for the present will be limited to about two hundred, and there will be thirty vacancies this fall. Examinations are now in progress in different centers throughout the country to determine the eligibility of candidates, and there will be a final one at the school in New York beginning September 25. Students accepted for the graduate school have hitherto been taught free, but beginning with this fall a tuition fee will be charged, with scholarship aid where it is necessary. The School of Music is planning to carry its work, as Mr. Juilliard intended, to the country at large, and various programs are now being formed, all of which will require able supervision.

### Reengagements for New York String Quartet

Recent reengagements for the New York String Quartet include the Philadelphia Chamber Music Society (fourth appearance); Peoria, Ill. (third appearance), and Hartford, Conn. (third appearance). Other cities where the New York String Quartet has played three or more concerts, besides New York City, and Boston, Burlington, Vt.; Richmond, Va.; Indiana, Pa.; Palm Beach, Fla.; St. Louis, Mo.; Springfield and Chicago, Ill., and San Francisco, Cal.

### Grainger to Sail for Europe

Percy Grainger, who has been teaching at the Chicago Musical College for the past six weeks, will sail for Europe August 1 on the S.S. Leviathan. After spending a few weeks with friends Mr. Grainger will tour Europe until his return to America next January. He opens his tour in Milwaukee on January 3.

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## FOREIGN NEWS IN BRIEF

## BRITISH GOVERNMENT BRINGS MUSIC TO SLUMS

LONDON.—The British Broadcasting Corporation is to give a series of eight concerts in the east end of London, beginning October 7. At least one of the concerts will be conducted by Sir Henry Wood and the prices will range from about ten cents to \$1.25. M. S.

## RAISING THE STANDARD OF PROM PROGRAMS

LONDON.—According to an announcement by the British Broadcasting Corporation, the ballads which figured so largely on the programs of the Promenade Concerts are going to be abandoned for songs by Schubert, Schumann, Wolff, etc. The B. B. C. evidently has the courage of its public's convictions. M. S.

## SIR HENRY WOOD MADE HONORARY MUS. DOC.

LONDON.—The University of Birmingham has just conferred the honorary degree of Doctor of Music upon Sir Henry Wood. M. S.

## B. N. O. C. GIVES TWO WEEKS OF LONDON OPERA

LONDON.—During the week beginning July 25, John Barbirolli will present the British National Opera Company's production of *The Barber of Seville*, in Frederic Austin's new version, at the King's Theater in Hammersmith, following it with a week at the Wimbledon Theater. It will be the first time that this company has appeared at either of these theaters. M. S.

## AMAR-HINDEMITH QUARTET CONTINUES

LONDON.—A recent report from Frankfurt that the Amar-Hindemith Quartet was to be disbanded has fortunately proved to be an error. The quartet will continue with the single alteration that the present cellist, Rudolf Hindemith, who has been with the organization for two years, will be replaced by the original cellist, Maurits Frank. L.

## PAUL KLENAU TO CONDUCT IN LIVERPOOL

LONDON.—Paul Klenau, Danish conductor, has been invited to conduct a concert of the Liverpool Orchestra on December 13. M. S.

## LONDON TO HEAR CHALIAPIN THIS AUTUMN

LONDON.—Chaliapin is announced for a short season of opera at the Albert Hall this autumn by the manager, Charles B. Cochran. The exact dates and program have not yet been settled. M. S.

## SCHREKER SETS WALT WHITMAN TO MUSIC

BERLIN.—Franz Schreker has finished a new work for voice and orchestra, called *From Eternal Life*. It is after a poem by Walt Whitman. T.

## ERNEST ANSERMET IN BUENOS AIRES

PARIS.—Ernest Ansermet has left for Buenos Aires where he has been engaged by the Sociedad Culture de Conciertos to give a two months' series of concerts with orchestra and chorus. This is Ansermet's fourth season in Buenos Aires, where he is very popular. He has also been engaged by the Leningrad Philharmonic to conduct a series of concerts during the month of March, 1928. B.

## KELTIE AND WALSKA FOR BOLOGNA AND SALZBURG

PARIS.—Madeleine Keltie, American soprano, will sing in Bologna, Italy, this summer. Mme. Ganna Walska will sing Manon at Salzburg on July 13 and 15. Nothing definite has yet been settled about Mme. Walska's proposed American appearances. N. DE B.

## FREDA STOLL'S SUCCESS

PARIS.—After studying in Paris and giving a highly successful concert, Frieda Stoll was engaged to sing at Montreux and Interlaken before returning to the United States, where she will tour next season. She has also appeared in Berne and Locarno, where the critics spoke warmly of the quality of her voice and the excellence of production. N. DE B.

## VICTOR DE SABATA FOR CINCINNATI?

MILAN.—The *Musical Courier* learns on good authority that an invitation has been extended to Victor de Sabata, conductor at the Monte Carlo Opera, to take the place of Fritz Reiner in Cincinnati, while the latter is engaged in Philadelphia next season. B.

## TITO SCHIPA PRESENTED WITH MUSSOLINI'S PORTRAIT

ROME.—An overwhelming success was Tito Schipa's appearance at a charity concert given to raise funds for the erection of a monument to the Italian sailors who fell in the war. Molinari conducted the first half of the program, and Schipa sang the second, in the middle of which two Fascisti appeared bearing a large portrait of Mussolini with an impressive dedication. Schipa was showered with flowers and the enthusiasm of the public knew no bounds. It was an unforgettable evening. D. P.

## AMERICAN SINGER'S SUCCESS IN ROME

ROME.—By far the most successful opera this season has been *La Bohème*, in which Sydney Rayner, an American, won an outstanding success. Although the principle of the theater is to change the cast as often as possible, thus giving a number of singers opportunity to appear, Rayner has sung Rodolfo in five performances. Each time he has captivated the audience with his spontaneous acting and his brilliant, expressive voice. He has been asked to return as first tenor for the autumn season. D. P.

## AUGUSTEO ORCHESTRA IN FLORENCE

ROME.—At the invitation of the Society of the Friends of Music in Florence, the Augusteo orchestra chorus and

several soloists gave two concerts there, both of which were triumphs for the visitors, and especially for Molinari. D. P.

## MISSA SOLEMNIS HAS FIVE PERFORMANCES

ROME.—The performance of Beethoven's *Missa Solemnis* under Bernardino Molinari had such an extraordinary success that it had to be repeated five times and always to large and enthusiastic audiences. D. P.

## FRITZ BUSCH FOR AMSTERDAM

AMSTERDAM.—Fritz Busch, General Musical Director in Dresden, is to conduct a series of summer concerts with the Concertgebouw Orchestra in Amsterdam. B.

## GIORDANO'S NEW OPERA

MONTE CARLO.—Umberto Giordano is at present busily engaged in finishing the score of his lyric drama, *Il Rè*, at his villa in Santa Margherita, on the Italian Riviera. This work is to be produced in Milan at the Scala during the coming season. S. J.

## ALFANO'S OPERA TO BE PRODUCED IN TURIN

TURIN.—Franco Alfano's new opera, *Madonna Imperia*, based on Balzac's *Contes drolatiques*, has been accepted for production in Turin. S. J.

## THE "MAURICE GRAU OF CENTRAL EUROPE"

It is superfluous, no doubt, to introduce to the American musical profession Hugo Knepler, Viennese Napoleon of concert managers, and his agency, the Gutmann Concert Bureau of Vienna, which boasts of the title of being "Europe's oldest concert management." Mr. Knepler is well known to any American musician who has concertized in



HUGO KNEPLER,

Vienna's genial concert manager (left) bidding welcome to his famous guest and friend, Fedor Chaliapin, on the latter's arrival at Vienna. (Photo © Willinger)

Central Europe, for probably ninety per cent. of all American singers, pianists and violinists who have visited the Danube city have appeared under Mr. Knepler's management. Still, a good thing cannot be said too often, and the innumerable friends which Mr. Knepler and his staff, Mr. Carl Voss and Dr. Arthur Hohenberg, have made among the musical profession of the U. S. A., will no doubt be pleased to learn that Knepler's Gutmann Concert Bureau is still thriving and flourishing, and more active and enterprising than ever.

Knepler rightly bears the title of an "Austrian Maurice Grau," for surely he has "discovered" no fewer world famous stars than this pioneer of American musical life. Erica Morini, Pablo Casals, Bronislaw Huberman, Jascha Heifetz are but a few of those whom Knepler has found and carried across the threshold of fame. The latest addition to the ranks of world stars whom Knepler has discovered is Jan Kiepura, the phenomenally gifted Polish tenor (who became a star of the Vienna Opera and one of the biggest drawing-cards in all Europe virtually overnight) within three months after his first "audition" before Mr. Knepler.

There are always "big things" going on in the office of the Gutmann Bureau. The big Viennese Beethoven Festival which rallied visitors from all the world in Beethoven's city, was under Mr. Knepler's management. The big miracle spectacle which Reinhardt has just given at Vienna, was Mr. Knepler's enterprise. Pavlova has made her triumphant re-entrée at Vienna with Knepler, and none other than Knepler it was who, surmounting all difficulties, finally realized the old project of Chaliapin's guest season with the Vienna Opera and made it a tremendous financial success—so much so that Chaliapin has entrusted Mr. Knepler with the organization of his future tours of Central Europe.

For the coming season Knepler again has a number of trump cards "up his sleeve." He it is who will bring Gigli to Vienna for the first time and has arranged for the "Met" star's forthcoming debut with the Vienna Staatsoper. Kreisler will return under Knepler's management

after a long absence from Vienna, and, of course, Casals, Huberman, and all his other personal friends will remain faithful to their brilliant manager, Mr. Knepler.

Knepler has discovered more stars, perhaps, than any other European impresario. But there is still room for more. Mr. Knepler is a firm believer in American talent, particularly in American voices, and it is his conviction that many a "second Kiepura" is still to be found among those highly talented American tenors—many who may make the career of the young Pole; penniless today and with a bank account of \$100,000 six months afterwards. Mr. Knepler extends a cordial invitation to American talent to come to Vienna and "try their luck" in the concert halls of the city, so replete with a fine old tradition and memories of great stars. "Come to Vienna and be a second Kiepura!"

## QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagog and teacher at the Chicago Musical College, has been secured by the *Musical Courier* to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important each week.

Q.—Do you advocate keeping all fingers on the bow constantly? A. M.

A.—For pupils, by all means. Taking fingers off the bow is sometime which requires a great deal of bowing experience. One has to know how and when to lift a finger, and unless one does know it is better not to indulge in this habit.

The first thing the student should learn is the meaning of each finger, and the thumb. The index and middle fingers increase the tone when more pressure or weight is used, whereas the little finger, when approaching the frog or heel of the bow, is used for balance and therefore of the utmost importance. The thumb must be relaxed and slightly bent at all times.

Q.—Which cadenzas do you use for the Beethoven concerto? D. G.

A.—So far I have usually played the ones by Joachim. There are two cadenzas written by Joachim for each movement. For the first movement I use the second cadenza until nearly the middle of the second page (tremolo on G sharp and B) and I cut from there to the same tremolo (A flat and B) on the top of the third page of the first cadenza and play the latter until the end. For the second movement I use Joachim's first cadenza and for the last movement the second cadenza.

## Klibansky Pupils for Musical Comedy Productions

Pupils of Sergei Klibansky have signed contracts for music productions which have been scheduled to make up New York's musical comedy fare for the coming season. Vivian Hart, who appeared at the Palace Theater, New York, recently, has been engaged as prima donna for George Gershwin's new musical comedy, *Strike Up the Band*, which will have its New York premiere late in August. Ruth Agee has also been engaged for the same production. Edith Scott and Lottice Howell, who will be remembered for her excellent performance in *Deep River* last season, will appear in the Shubert production of *My Maryland*, a music adaptation of Bronson Howard's play, *Barbara Freitchie*. The production has opened at Atlantic City, and is due shortly in New York. Edna May Hamilton is appearing on Keith's Circuit during the summer.

Mr. Klibansky leaves shortly for Europe, where he will attend performances at Bayreuth to hear Mr. Melchior, who studied with him. On his return in September, Mr. Klibansky will resume his work in New York, and will also have classes in Boston and Columbus, Ohio.

## Hanna Brocks Teaches at Bedford, Pa.

Hanna Brocks, soprano, who last season organized summer classes at Bedford, Pa., will teach there throughout the summer. At its close she will give her usual fall recital there.

Miss Brocks's pupil, Margaret Smith, who has studied with her both in New York and Bedford, was presented at a tea given in honor of Mr. and Mrs. Charles Smith's golden wedding anniversary. The young singer sang Gounod's *Ave Maria* and Susanna's air from the *Marriage of Figaro*, as well as an old Italian air by Pergolesi. She was accompanied by Miss Brocks. It was Miss Smith's first public appearance before her "home folks" and she acquitted herself with credit.

## Crooks Re-engaged for Kansas City

Richard Crooks has been re-engaged to appear in recital as one of the soloists of the Fritschy Afternoon Concert Course in Kansas City, Mo., where during the past season the tenor achieved a marked success. The artist's appearance is scheduled for March 13 and will be followed by a re-engagement with the Detroit Symphony Orchestra in Detroit, Mich., on April 5 and 7.

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## CHICAGO

## MARCIAN THALBERG IN RECITAL

CHICAGO.—Under the auspices of the Gunn School of Music and Dramatic Art, where Marcian Thalberg, the renowned pianist, is holding a master class, a recital was given on July 19 at the Fine Arts Recital Hall. The recitalist, Marcian Thalberg, elected to play the Beethoven sonata, op. 110, a group of Chopin, a group of Debussy and one of Liszt, before an audience that comprised many students of the school and several representative pianists of the city. Mr. Thalberg, who has been for many years in this country, is one of the most prominent pianists and teachers at the Cincinnati Conservatory. He belongs to that category of pianists who are classified as poetic and romantic. Thalberg does not believe in the so-called traditions as indicated by his interpretation of the Beethoven sonata. Even in that classic he imbued his own originality of thought. Likewise, his Chopin interpretation is unique in matters of tempos and of shading. This reporter left the hall before Mr. Thalberg played *Soiree dans Grenade* and *Ballade* by Debussy and *Au bord d'une source* and *Polonaise* by Liszt. Throughout the course of the recital the audience was most responsive.

## LORNA DOONE JACKSON MARRIES

Lorna Doone Jackson, of the Chicago Civic Opera Company, became the wife of Hollis Lamar Imes of Jackson, Miss., on July 20.

## KOBEL PLAYS

Under the auspices of the Sherwood Music School, of which Georgia Kober is the able president, a recital was given at Fine Arts Recital Hall on July 19, enlisting the services of Miss Kober and Theodore Kittay, tenor. Prefacing her playing of the Grieg sonata in E minor, which opened the program, Miss Kober had a few words to say regarding Grieg's Pastoral, which she informed her listeners she studied with Sherwood, who had been taught the number by Grieg himself. Then Miss Kober went on and gave a little synopsis of the various movements of the sonata, which she played with her usual pianistic ability. A

pianist to be reckoned with, a musician of first order, Georgia Kober has made a big name for herself in this city. Her playing of the sonata showed her at her best. Her reading was virile and poetic and she caught the mood of the composition and expressed faithfully the message of the composer. Her success at its conclusion left no doubt as to the pleasure derived from her playing by the audience, which insisted on an encore, while the pianist consented to give, adding another Grieg composition.

Theodore Kittay again displayed his beautiful voice in numbers by Stradella, Giordano and Rotoli. Miss Kober's second group included numbers by Walter Keller, John Kessler, Debussy, Ibert, Rachmaninoff and Dohnanyi. Mr. Kittay's second group was made up of the aria, *Inspirez moi*, from Gounod's *Queen of Sheba* and Koechlin's *Si tu le veux*. The program came to a happy conclusion with the rendition of the Schelling suite *fantastique* played by Thelma Wharton, pianist and artist-pupil of Georgia Kober, who played the orchestral parts on the second piano. Ella Smith was the accompanist for the singer.

## REPEATED BY REQUEST

It is seldom that a musical paper receives a request from musicians to repeat an article which was published in its columns. This office is very much elated that so many pianists have asked for a repetition of the following article which was printed in our issue of July 7:

"You know the fable about the fox and the grapes! Do you know the tale that is going around Musical Chicago regarding the head of a music school in Kimball Hall, who claims unfairness as none of the pupils she had entered in the greatest Chicago Piano Playing Contest were found sufficiently talented to win any of the major prizes? She now claims that judges should have been imported from other cities and that all contestants should have been screened. Probably had one or two of her students come out victorious she would have thought the contest was run in all fairness; but under prevailing conditions she had to offer some excuse to her students as well as to her parents. Is it not true that this same lady wrote a letter to a paper owned by William R. Hearst, asking that one of the judges be removed as he owns a school of music in Chicago? That judge did not serve at the finals, but his pupil won first prize nevertheless, and this to the satisfaction of all present. The winning teachers were Glenn Dillard Gunn, head of the school that bears his name; Sophia Brilliant Liven, Walter Spry, Howard Wells and Ella Spravka."

Since the article was published the head of that school has written many letters to various papers. As the French say, "qui s'excuse s'accuse." This being translated in English means "he who excuses himself, accuses himself."

## LEVY-ZENIT JOINT RECITAL

One of the most interesting recitals given so far this summer was the joint recital that took place at Kimball Hall, July 20. The recitalists were Henriot Levy, pianist, and Marie Sidenius Zent, soprano, assisted by Jacques Gordon, violinist. The affair was under the auspices of the American Conservatory, where those three musical lights are regular members of the faculty.

The popularity of the three artists was attested not only by the size of the audience which left not a vacant seat, but also by the reception given the participants. The main feature on the program was the first performance of Levy's third violin sonata in A minor, played by the composer-pianist, and Jacques Gordon, the eminent violinist. Henriot Levy, who has had many of his compositions performed, not only in this country but also abroad, is a modernist who does not believe in cacophonies but who believes that music pleasant to the ear is beautiful music. Such music he has composed for his third violin sonata and it might be said without any restriction that the Lento movement can well be compared with any sonata movement of the so-called classic composers. Each movement was well received.

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after a remarkable performance by the two artists, and at its conclusion both Henriot Levy and Jacques Gordon were recalled many times to acknowledge the vociferous plaudits of a well delighted audience. Ensemble players who are looking for new material for next season's programs are advised to include Mr. Levy's third violin sonata in A minor. It is a novelty well worth playing and its success is here predicted. Mr. Levy played two groups by Chopin but they were not heard by this reporter.

Marie Sidenius Zent, a serious vocalist and one of Chicago's most popular sopranos, always digs into musical libraries to discover numbers unhackneyed and well suited to her voice. On this program she sang such numbers as Handel's *Recitative* and air from *Theodora*; *Separazione*, an Old Italian folk song by Sgambati, and *Ye Gloomy Thoughts*, from the 18th century opera, *Lionel and Clarissa*, by Dibdin, seldom programmed and seldom sung as they were on this occasion. Marie Zent delivered each song in fine style. Her voice has grown considerably in volume in the last year, and has that silvery quality that is ointment to the ear. Her phrasing is always impeccable. She enunciates well and sings with much artistry. Her success was complete and richly deserved. The singer's second group was not heard by this reporter. Mrs. Zent was happy in having as her accompanist Charles Lurvey.

## BRILLIANT LIVEN VACATIONING

Sophie Brilliant Liven, well known Chicago pianist and instructor, and her husband, Michael Liven, distinguished violinist, after a very busy season are closing their studios at the end of July for a three weeks' vacation in Highland Park. Mme. Liven has achieved a big success this past season with her pupils, two of whom won prizes offered in the Piano Playing Tournament recently held in this city, and many others distinguished themselves in recital and concert. Mme. Liven is without doubt one of the busiest women piano teachers in Chicago. Her success with her pupils as well as her joint recital with Jacques Gordon has established her firmly in the esteem of musical Chicago.

## WALTER SPRY RETURNS TO CHICAGO

Walter Spry has returned from the South, where he held a master class for pianists at Alabama College, and reports this year's session the most successful in his experience. The final interpretation class was given by the pupils who played the following program: Schumann concerto (allegro affettuoso), Beethoven Contra Dances, Rachmaninoff Prelude in G minor, Martucci Scherzo, Schubert-Liszt Du bist die Ruh and Faith in Spring, Moszkowski Etinelles and The Guitarre, Dett Juba Dance, Nerini Rond der Sterlins, John Ireland Island Spell and Rubinstein concerto in D minor (allegro moderato).

## ERMA ROUNDS PRESENTS PUPIL

Edith Trewartha Pierson, soprano and pupil of Erma Rounds, gave a song recital at the Bush Conservatory on July 18. Her teacher presided at the piano.

## THE KINSEYS IN THE EAST

Mr. and Mrs. Carl D. Kinsey motored from Chicago to the East. Post-cards were received at this office from Niagara Falls and another from Boston from where Mr. Kinsey wrote: "We leave here tomorrow for Portland. Fine trip so far and all on schedule time. Greetings from us." The Kinseys are expected back in Chicago next Sunday morning. They will return on the Twentieth Century and will remain in Chicago until the end of the summer master classes at the Chicago Musical College. They will leave their new Stutz car in Maine until they return East next month. While in Chicago they will use their Cadillac car which Carl D. Kinsey does not enjoy so much in summer, as he loves to be in the open and his Stutz roadster is the thing for a man who likes to beat express trains. Sixty miles an hour is a slow clip for the Kinseys, and, as a pianist recently said, "had not Carl D. Kinsey become one of America's foremost musical educators and business men, he could have made a name for himself as an automobile racer."

RENE DEVRIES.

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## RAVINIA OPERA

## BUTTERFLY, JULY 15

RAVINIA.—Butterfly, given on Friday evening, was one of the most interesting performances heard so far this season at Ravinia. Elisabeth Rethberg won another triumph as Cio-Cio-San, a role which she acted with great simplicity and understanding, bringing out the note of pathos so strongly as to win the sympathy of the audience, and singing each so well as to win the admiration of all her listeners. Edward Johnson looked every inch an American Navy Lieutenant and his Pinkerton had not only distinction but also alertness. He sang throughout the evening with great tonal beauty and shared equally in the success of the night. Mario Basiola did well as the U. S. Consul, Sharpless. Ina Bourskaya was a faithful Suzuki; Jose Mojica an inimitable Goro, and Paolo Ananian a satisfactory Bonze. Papi conducted.

Again a great deal could be written about Stage Director Armando Agnini. His staging of Madame Butterfly left nothing to be desired and a great deal to be admired.

## MIGNON, JULY 16

Thomas' Mignon had its first hearing this season at Ravinia on July 16. Lucrezia Bori sang the title role; Florence Macbeth was Filina; Mario Chamlee, Wilhelm Meister; Leon Rothier, Lothario; Ina Bourskaya, Frederic; Desire Defrere, Laertes; Paolo Ananian, the Giarno, and Louis D'Angelo was the Antonio. Hasselmanns conducted.

## FRA DIAVOLO, JULY 17

Fra Diavolo was repeated with the same excellent cast heard previously, with the lone exception of Tina Paggi who was the Zerlina instead of Florence Macbeth. Papi conducted.

## SYMPHONY CONCERT, JULY 18

The regular Monday night Symphony Concert was given by fifty members of the Chicago Symphony Orchestra, headed by Eric Delamarter.

## FAUST, JULY 19

Faust was repeated with the same cast heard previously.

## LOVE OF THREE KINGS, JULY 20

Another repetition of the Love of Three Kings brought fourth in the principal roles, Bori, Danise and Lazzari.

RENE DEVRIES.

## Goldman Band Concerts Continue Popular

The sixth week of the Goldman Band concerts, Edwin Franko Goldman, conductor, which opened on July 11, began the second half of the series for the summer at Central Park and New York University, and the programs presented proved both interesting and novel. The one on Monday, July 11, consisted entirely of works of German composers, and numbered among them were Schubert, Beethoven, Bach, Wagner, Strauss, Gluck and Mendelssohn. A feature of the Tuesday, July 12, concert was the xylophone solo, Suppe's Morning, Noon and Night, which was played by George H. Carey, and judging from the spontaneous applause, this artist soon will have an enthusiastic following at these concerts. The first half of the selections on July 13 were devoted to famous marches of the world, with representative numbers, consisting of a group each, from Germany, France, and the United States. Marches from Spain, Italy, Russia and England also were heard at this concert. A program of music by French masters was given on July 14 and was most enjoyable for the excellent selection of numbers, as well as for the splendid way in which they were interpreted. The composers included Ganne, Thomas, Saint-Saens, Debussy, Massenet, Gounod, Bizet and Offenbach. The first part of Friday's concert was given over to works by Mendelssohn, the Wedding March, Overture to Ruy Blas, Two Songs Without Words, and Rondo Capriccioso. Also on this program was a new march by Mr. Goldman which is proving popular entitled The Third Alarm, composed in January, 1927, and dedicated to the composer's friend, Robert H. Mainzer, Honorary Deputy Fire Chief, F. D. N. Y., and "attempts in a small way to depict some of the familiar sounds we hear after a fire alarm has been sounded," as the program notes state. The July 16 concert was not held owing to the severe storm on that night. Del Staigers, cornetist, offered enjoyable solos on Wednesday, Thursday and Sunday evenings, and Lotta Madden, soprano, appeared in solos on Monday and Friday evenings.

## Edwin Hughes' Fourth Musicales

Edwin Hughes presented Jenia Sholkova, pianist, at his fourth evening musicale of a summer series at his studio on July 20. Miss Sholkova, a graduate of the Institute of Musical Art, where she studied with Mr. Hughes, has appeared in concert with orchestra, playing the A minor concerto of Liszt, and her recital at the studio was of equal proportion. She played the Bach-Busoni Chaconne, Fantasia of Schumann, a Chopin group, and numbers by Debussy, Rachmaninoff and Dohnanyi.

Miss Sholkova's sincerity in her work, her individual imagination, and the sympathy with which she invests her playing tend to make her work unconventional, and she gives one the impression of making her own musical picture through unaffected substantial coloring. Her evening of playing was an artistic venture for those who heard her, and it marked another accomplishment in her own musical life. It was an accomplishment, too, for Mr. Hughes.

## Theater Musicians Demand Substantial Raise

Conferences are under way between a committee of theatrical managers and representatives of Local 802 of the American Federation of Musicians, to discuss the new wage scale demanded by the Musicians' Union. Under the present contract, which expires on September 4, men playing in dramatic houses receive \$58 per week, while musical comedy productions pay \$65. The Union is asking a flat rate of \$91 weekly for both classifications, and in the case of the latter, where no substitutes are permitted, there is an extra charge of \$25. Theaters which do not regularly employ orchestras are asked to pay \$132 a week to the men and \$273 to the conductors when they have occasion to use musicians. The new scale of prices will go into effect on Labor Day, for a period of two years.

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ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas, July 7th, Chicago, Ill., Aug.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.

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CATHERINE GERTRUDE BIRD, 658 Collingwood Ave., Detroit, Mich.

GLADYS MARSALIS GLENN, 1217 Bowie Street, Bivins Place, Amarillo, Texas; July 15, Albuquerque, N. M.

VIRGINIA RYAN, 1070 Madison Avenue, New York City.

GRACE A. BRYANT, 201-10th Ave. N., Twin Falls, Idaho.

HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio, August 10; Dallas, Texas, October.

STELLA H. SEYMOUR, 1219 Garden St., San Antonio, Tex.

MRS. JEAN WARREN CARRICK, 180 East 88th St., Portland, Ore.

FLORENCE ELIZABETH GRASLE, Lansing Conservatory of Music, Lansing, Mich.

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## ARTISTS EVERYWHERE

Harold Bauer, pianist and Jacques Thibaud, violinist, will give their famous joint recitals next year on January 6 in Louisville, Ky.; January 8 in Chicago, Ill.; January 12, Muncie, Ind.; January 13, Parkersburg, W. Va.

Beckhard & MacFarlane, Inc., announce a preliminary list of New York recitals to be given under their management. On October 26, Felix Salmond, cellist, will play at Town Hall; 31, Alfredo San Malo, violinist, Carnegie Hall; November 15, Anton Rovinsky, pianist, Engineering Auditorium; December 4, Katharyne de Vogel, diseuse, Town Hall; January 31, Esther Dale, soprano, Engineering Auditorium; February 28, Marguerite D'Alvarez, contralto, Carnegie Hall; March 11, Felix Salmond, cellist, Town Hall; April 12, Katherine Gorin, pianist, Town Hall.

Richard Crooks' engagements for next January will include an appearance in Omaha, Neb., as soloist with the Omaha Symphony Orchestra, the conductor of which is Sandor Harmati. The concert is sponsored by the Women's Division of the Omaha Chamber of Commerce.

Esther Dale, soprano, has just issued an attractive booklet giving a series of eight complete programs which she will use on the concert stage next year. The programs, comprising more than 125 songs, disclose a remarkably wide and varied repertory, and the booklet will no doubt be in demand among music teachers for the information it contains of the latest and best in the music of many nations.

Marguerite D'Alvarez, contralto, has been spending the month of July at the Lido, Venice, as the guest of Lady Horlick, famous London patroness of music. Mme. D'Alvarez, according to Venice press dispatches, has been swimming every day at the Lido, and has acquired a coat of tan that will change her appearance considerably at her opening European concerts in August. Before returning to the American concert stage in the autumn, D'Alvarez will fill a series of opera and concert engagements in Mexico City.

Sofia Del Campo is spending the summer at Kiamasha Lake, N. Y. She is being booked for an extensive tour of concerts in the United States next season, beginning with an appearance at Carnegie Hall on October 19. Mme. Del Campo has made records for the Victor Talking Machine of Clavelitos, Borrachita, Majo Discreto and Yo Ya Sabia.

The Flonzaley Quartet again will visit Atlanta next season on its southern tour. This will make its eleventh reengagement during the past nineteen years. The members of the quartet are now in Europe for the summer, and will return in late October to open their twenty-fourth season.

Ossip Gabrilowitsch returned from Europe after a short vacation which will be continued in Northern Michigan until he leaves for California to conduct a pair of concerts at the Hollywood Bowl.

William Gustafson has been engaged to sing four performances of Ramphis in Aida in Seattle, Wash., from August 8 to 18, under the auspices of the Musicians' Club of Seattle. At the present time Mr. Gustafson is enjoying a vacation on a farm in Vermont.

Marvel Hansen, pupil of Frederick Southwick, recently appeared in three concerts at the annual May Festival of Music in Washington, singing The Holy City by Gaul, The Swan and the Skylark by Goring-Thomas, and, at the afternoon concert, the Waltz Song from Romeo and Juliet. Miss Hansen was said to be the youngest of the spring festival sopranos, and received much praise for the splendid way in which she used her fine lyric voice.

Ethyl Hayden will open her season with a song recital at Middlebury, Vt., on October 12. She has been reengaged by the Mendelssohn Club of Pittsburgh, Pa., for two performances of St. Matthew's Passion, and also has been reengaged by the Society of the Friends of Music for their annual performance of Bach's St. John's Passion. After hearing Miss Hayden sing St. Matthew's Passion the critic of the Pittsburgh Post declared that "she struck us as the ideal oratorio soprano—if there is such a thing."

Frieda Hempel.—At a holiday celebration in Berlin on July 4, Frieda Hempel, who is an American citizen of German birth, sang before a large audience, of which Ambassador Schurman was guest of honor. The American National anthem, as well as German songs, made up the singer's numbers. As it was her first public appearance in Berlin in several years, and as she is a favorite of the German opera houses, her reception was an enthusiastic one. Miss Hempel has spent the latter part of July at Carlsbad and August will find her at St. Moritz, Switzerland.

Edward Johnson, Metropolitan Opera tenor, is meeting with much success in his appearances this summer with the Ravinia Opera Company. According to the Chicago Daily Journal, Mr. Johnson possesses "a tenor voice of great beauty, full of dramatic fervor, and he uses it with rare skill"; and the Chicago Herald and Examiner says of him regarding his singing in Romeo and Juliette: "For the eloquence of delivery, for atmosphere, for all the glamour of a romantic moment Mr. Johnson has the mode and the manner, while for the restrained, almost classic, style of this fine Gounod music he has every resource of taste and musicianship."

Grace Kerns was reengaged by the Conneaut Lake Symphony Society to appear as soloist at Conneaut Lake, Pa., during the week of July 9. The soprano participated in The Messiah, Elijah, Stabat Mater and Lehmann's Golden Threshold, and also appeared as soloist with the orchestra at a fifth appearance at the lake.

James Levey, former leader of the London String Quartet, has planned a two-months' vacation in Ireland and expects to do a great deal of motoring and golfing. Mr. Levey will return to New York in the autumn and teach a limited number of pupils in violin and ensemble playing.

Graham Marsh, pianist and organist of Cleveland, is organist and choir director at the Lakewood, Ohio, Presbyterian Church. Previous to accepting this post Mr. Marsh was for two years assistant to Dr. Harry Rowe Shelly at the Central Congregational Church in Brooklyn, N. Y. He also has served as organist for one year at the Greene Avenue Baptist Church in Brooklyn. Mr. Marsh will begin his fall season in September, and his activities will include teaching in Cleveland.

Kathryn Meisle, contralto, has been invited by Edgar B. Davis, of The Ladder fame, to give a recital at his

House on the Sands at Buzzard's Bay, Mass., on July 31. Each season Mr. Davis gives a series of private musicales, and the finest artists are invited to participate. Miss Meisle leaves for the Pacific Coast on September 7 for her annual season with the San Francisco and Los Angeles opera companies.

Myra Mortimer, American lieder singer, who has won approval in so many European countries, will return to the United States in October and begin her engagements here with a recital in Carnegie Hall, New York, on November 7. Mme. Mortimer is now in Sorrento, Italy, for the summer, but will tour in Spain and Russia before sailing for America. She is under the management of Baldini & Tremaine.

Mary Miller Mount, pianist and accompanist, planned a busy summer for herself this season. On July 20 she played solos and accompaniments at the University of Pennsylvania summer school. Concert engagements at Stone Harbor will be filled on July 29, August 12 and 26, and on August 3 Mrs. Mount is appearing in Cape May. In between engagements the pianist is vacationing at Avalon, N. J.

William Murdoch, Australian pianist, is spending the summer on the Bavarian Lakes, south of Munich. He will begin his next season with a tour of Germany, Bohemia, Austria, Hungary, and Italy, playing eight recitals in the latter country. He is due in England November 20, and will remain there until late February, arriving in New York in early March.

Elly Ney, pianist, participated in the impressive performances which were part of the Beethoven Centenary celebrations at Bonn, his birthplace. She played several of his works in her usual intellectual and brilliant manner.

"Fred Patton's voice was heard to splendid advantage," is the comment about the baritone's performance at the opening concert of the recent May Music Festival in Harrisburg, Pa., as contained in the Harrisburg Patriot. On the following evening the artist sang the role of the High Priest in Samson and Delilah, about which the Harrisburg Telegraph wrote: "Fred Patton, as High Priest of Dagon, was intensely dramatic and vindictive," and according to the Harrisburg Patriot, "Patton revealed his talent in the role of the High Priest."

Louise Profireet, pupil of the Ellerman-Cox studios, has been engaged as soloist at the Alexander Avenue Baptist Church for the summer. On May 6 and 7 Miss Profireet took the leading part in the Roman Ramblers at the Middle Collegiate Church, with a repetition benefit for the Mississippi flood sufferers, June 3, in New York. Virginia Moreno, another pupil, is scoring success on the Keith Circuit, specializing in Spanish songs.

George Perkins Raymond, tenor, is booked for a number of engagements this summer in his native state of California. He will give a recital in Santa Barbara, and on August 12 he will sing with Elsa Alsen in the open air bowl for the Community Arts Society at Redlands. There also will be an appearance in Los Angeles, and tentative arrangements are in order for a recital in Long Beach.

Franklyn Riker, a member of the faculty of the Cornish School of Music in Seattle, Wash., came East the early part of the summer to conduct a special three weeks' course in voice in New York and Philadelphia. At the completion of the course he gave a recital in Buffalo, following which he had a short vacation with his family in North Carolina. He returned to Seattle to teach at the summer session of the Cornish School, July 18 to August 31. The regular fall term at the school begins September 6.

Felix Salmond, cellist, has written from London to accept a place on the Musical Education Committee which is being organized by the National Federation of Settlement Workers. "I have always taken the greatest interest in these community music schools in America," writes Mr. Salmond, "because I believe they are preparing the ground for the greatest musical development that the world has ever seen. Music in America is on the threshold of enormous expansion, and the spread of musical culture throughout the United States during the past decade is without precedent anywhere in the world. The influence of these settlement music schools is of inestimable value."

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Moriz Rosenthal, King of the Keyboard  
Titta Ruffo, Baritone of the Metropolitan Opera Co.  
Alberto Salvi, World's Greatest Harpist  
Frances Sebel, American Lyric-Dramatic Soprano  
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## CLEVELAND, OHIO

CLEVELAND, OHIO.—The extent of Cleveland's musical consciousness has been demonstrated astonishingly during the early stages of this city's first season of summer park concerts. These concerts, played by fifty-five musicians of the Cleveland Orchestra under the direction of Rudolph Ringwall, assistant director during the orchestra's regular symphony season, have completed two weeks of seven concerts each and are in the third week of their five week schedule at this writing.

The city fathers, and more particularly City Manager W. R. Hopkins who sponsored the park programs, are now awakening to the full value of what they have started. When the introductory concert in Edgewater Park, one of the largest municipal parks on the shores of Lake Erie, brought out a crowd estimated at 15,000, there was general rejoicing in the camp of the musical. But the skeptics declared them mere curiosity seekers, turning out in large number to look at Cleveland's first park concert just as they would have to look at Lindbergh's airplane or President Coolidge on horseback. These scoffers would not deny Cleveland a music-consciousness. They merely limited appreciation to the few of the "upper plane" and predicted that there were not enough of these to furnish large audiences at subsequent concerts.

But the concerts have gone blithely on their way, some dozen and a half of them, and still the crowds continue to pour to the parks night after night to hear them. Not "upper plane" members, but "folks" who have just come from watering their lawns or washing the supper dishes and now welcome a chance to relax under the park's friendly trees and hear old favorites played by artists under an artist's baton. The smallest attendance noted to date has been 8,000. Musicians of the orchestra say they have come to look for certain faces in the audience that have been almost in the same place night in and night out, the faces of mechanics and bookkeepers, handholding and baby-holding couples, as well as "upper planers," a cross section of the city's population.

After the first two weeks, the orchestra has moved some ten miles across the city from Edgewater Park, on the "West-side," to Gordon Park, a similar municipal park on the East side. And there its triumphs have been repeated. Apparently, Cleveland citizenry has been a great deal readier to follow in the footsteps of other cities where symphony orchestras play free summer concerts than those "higher up" suspected. To paraphrase or sum up the message contained in the third week's printed program from Adella Prentiss Hughes, manager of the Cleveland Orchestra, this interesting civic experiment required no more than the opening night to prove the soundness of summer park concerts.

One of the most interesting features of the concerts has been "nationality night" on Wednesdays, when the first half of the program has been in the hands of some foreign language group of the city, and the second half has consisted of orchestra numbers by composers from the ranks of that nationality. The idea was introduced at the first concert of the season with a Hungarian night. Success was instantaneous, just as it had been in Detroit, from whom Cleveland borrowed the idea. The second "foreign language" program was in the hands of the city's Czech-Slovaks. The current week found the Italians in charge; with results that can be imagined. Next week will be the turn of the Polish; and a number of groups including the Russians and Lithuanians are bidding for the fifth and final program.

One interesting fact noticeable at the concerts is that the programs evidently have been chosen wisely, for they "satisfy." There has been no "drifting" in the audiences. In fact, listeners start to arrive as early as seven o'clock in search of choice seats; by 7:30 or 7:45 all seats are taken and the late arrivals begin seeking vantage spots on the grass. The programs do not start until 8:30 and last until 10:30 and the audiences remain intact throughout, except possibly for additions. This, probably, is because, while there is no jazz music, the numbers chosen are from the field of "popular" selections. Even Thursday nights, known as "symphony nights", the programs while made up of heavier fare than other nights contain only well known and generally acclaimed numbers.

Children's concerts on Wednesday afternoon have given children of the city's orphanages and play-grounds a chance to hear specially arranged programs, following up the orchestra's regular policy of catering to children. Youngsters from the orphanages are brought to the parks and returned in buses hired from the Cleveland Railway Co. with funds contributed by various civic organizations.

One hour from each program is broadcast by the Willard Battery Station WTAM, which has contributed its services.

## Novello-Davies and Choir in Cardiff

Clara Novello-Davies and her Royal Welsh Ladies' Choir gave a matinee performance at the Cardiff (Wales) Empire Theater on June 18 for the benefit of the Prince of Wales Hospital, an institution which cares for crippled children.

It was thirty-four years ago that Mme. Novello-Davies founded her choir, and two of its original members, Emily Francis and Theresa Freebairn, sang again at the recent Cardiff performance. They, with Mme. Novello-Davies, recall a festive appearance before Queen Victoria, and appearances at the World's Fair in St. Louis. Their program, too, was reminiscent, for they sang airs which won fame and honors for them at the fair, and the title of "Royal Choir" when they sang for the Queen.

A Cardiff reviewer speaks in particular of the program which the choir presented at its recent concert, and its variety pleases him quite as much as does the artistry with which it was sung. There were old Welsh songs, among them Men of Harlech, "sung with inspiring stridency." Schubert's The Lord Is My Shepherd, the Spanish Gypsy

by Lassen, and Elgar's Snow were also sung. Ivor Novello was represented by his Land of Silence and Dream Boat, sung by the London wing-of the choir, accompanied by the composer.

And Novello's versatility was proven, if it need be, by his presentation of the breakfast scene from his play, The Rat, in which he appeared with Dorothy Bately, "with refreshing naturalness, and the audience seemed deeply moved."

A message of thanks was received by Mme. Novello-Davies on behalf of the Prince of Wales, patron of the hospital, through his secretary, Sir Godfrey Thomas. Upon her arrival at Cardiff she was received and welcomed to the city by its officials, who were appreciative of the mission which had brought her and her singers.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

## JOHN PHILIP SOUSA

B. D. A.—John Philip Sousa celebrated his fiftieth anniversary as a musician last season.

## COPYRIGHTS

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## ARTHUR PRYOR

G. H.—Arthur Pryor is conducting his band at Asbury Park. The Pryor you refer to in your letter is the conductor's son, who alternates with his father as conductor of the band.

## NORDICA AND GILMORE

P. D. C.—Yes, Nordica made her concert debut at the early age of seventeen, appearing as soloist with Gilmore's Band of Boston and accompanying that organization to Europe in 1878. Later during her career she often spoke of the high value she placed upon the experience she received those early years of her association with Mr. Gilmore and his musicians.

## THUNDER STORMS AND CONCERTS

G. H.—No, the weather is not very considerate of the musical calendar, but record shows that the musician and music lover seem to be very little distressed by it. One instance of this is Marion Talley's notable appearance with the Ravinia Opera this summer. It poured during the performance, and thunder and lightning had their own display, but nevertheless the auditorium was filled to capacity and hundreds stood out in the downpour.

## Richards Made Music Head of Michigan State College

Lewis Richards, harpsichordist, has been appointed head of the department of music at Michigan State College, according to an announcement made by President Butterfield of that institution. He will assume this post in September and will also act as director of a new Conservatory of Music which is to be established by the college. In addition, he will continue his usual winter series of concerts under the management of George Engles.

Lewis Richards was born in St. Johns, Mich., and received his musical education at the Royal Conservatory of Music in Brussels, Belgium, where he was a first prize winner and the first American pianist to graduate from the conservatory. During the war he was associated with Herbert Hoover in the Commission for Relief in Belgium. He organized the distribution of foodstuffs and clothing for the entire city of Brussels. Later he was made secretary of the entire commission and then became assistant director in London.

## Gray-Lhevinne Returns to Uniontown, Pa.

An article signed Mary Kate O'Bryan, appearing in the Morning Herald or Uniontown, Pa., reads in part: "Three years ago (on the artists' series) at the State Theater there appeared a young woman violinist, who refused to treat the night's program as an awe-inspiring rite. She made it joyously vivid. She broke the silence that heretofore had hedged about an artist and in sketchy phrases drew pictorial settings for the numbers she played, and oh, how she filled in those sketches with colorful melody, exquisitely done. At that time she was just beginning to create the furor that has placed her today at the head of all the woman violinists in the world. She has the genius that has mastered technique, and the personality that dares to be real instead of merely brilliant. As a result she has won the mantle of the late Maud Powell, and wears it becomingly because she shares the joys of her fiddle with those to whom she plays and is not content until they, too, can hear and feel and see the theme of her violin's story. Of course, she is Gray-Lhevinne, the California girl whose concert at the State, Wednesday night, June 22, was the one great musical event of the year."

## Leginska and Orchestra in New Bedford

Leginska's recent appearance in New Bedford, Mass., with her Boston Women's Orchestra, has stirred reviewers in that city to a high point of enthusiasm, and they record that the capacity audience which greeted the conductor and her orchestra and soloists share that enthusiasm.

Laura Ware, pianist played Liszt's A major Concerto with the orchestra, and the Standard Union writes that "flowing tone, fine sense of rhythm, and phrasing marked her performance." Irma Seydel, concert-mistress of the orchestra, and Elise Biron played the Bach concerto in D minor for two violins with string orchestra, and shared the praise which the entire performance received. Their performance was "competent and gracious."

Of Leginska, there are impressions as well as praise, and her surety, her own sensitive appreciation of the work before her, were felt by her audience, which acclaimed her musicianship and personality.

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# MUSIC <sup>A<sup>N</sup>D</sup> T<sup>H</sup>E MOVIES

## MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

### AUTHOR'S DAY AT THE GAIETY

John C. Flinn, managing director of the De Mille forces, named July 25 as Author's Day, inasmuch as this date marked the 200th performance of Cecil B. De Mille's film, *The King of Kings*. Authors, whose published work are connected in any manner with motion pictures, were welcomed at the matinee and evening presentations of the picture. Mr. Flinn's idea was a gesture of appreciation to the men and women whose writing ability has brought the motion picture to the high position it now occupies.

The authors themselves have visited and enjoyed *The King of Kings* more numerous than in the case of any previous production with the possible exception of *The Birth of a Nation* and *The Big Parade*. Among the dramatists seen at the Gaiety are Thomas Dixon, from whose script *The Birth of a Nation* was made; George M. Cohan, R. E. Sherwood, Arthur Richman, Harriet Ford, Edith Ellis, Bayard Veiller, Owen Davis, Rupert Hughes. The rank and file of authors, too, have had their representation. Irwin S. Cobb, Ida M. Tarbell, Don Marquis, Arthur Guiterman, John Erskine, Charles M. Sheldon, Clayton Hamilton, Robert Norwood, Robert J. Flaherty, Arthur B. Reeve, and Bruce Bliven have all seen *The King of Kings*, and some of them more than once.

### THE MARK STRAND

The Mark Strand continues to offer special attractions, this week showing the latest Emil Jannings picture, a U. F. A. production of Moliere's *Tartuffe*, *The Hypocrite*. It is a fine picture, exact in its transcribing of the legitimate drama for the cinema, and beautifully photographed. Jannings is an outstanding figure at all times and one of the most vital forces in the movie world.

The diversissements this week are well up to the Mark Strand standard, particularly the first episode, entitled *Chinese Puppets*. This is a Chinese temple scene, a gorgeous setting of deep red and black. Margaret Schilling, prima donna of the Strand, sings a beautiful Chinese lullaby and Mlle. Klenova, premiere danseuse, does a queer, stilted, little Chinese dance. Frederick Fradkin, violinist, gives an especially arranged program of classic numbers which met with a fine reception at the opening performance. The Mark Strand ballet corps takes part in one of the starred offerings, a series of ball room dances to the immortal music of Johan Strauss. The number is entitled *Vienna Life*.

The principal musical offering is the overture from Von Weber's *Der Freischutz*, with Alois Reiser conducting, a real treat indeed, for it was superbly played.

### ROXY

The Roxy Theater weekly revue again displays the widely broadcast talents of the theater's corps of favorites. Maria Gamberelli comes in a summer idyll, Kreisler's *Liebeslied*, beautifully mounted among filmy hangings, tricky clouds, and a multitude of bubbles; and again the little danseuse appears atop a Dresden clock, and dances her story with members of the ballet corps. Gladys Rice and Douglas Stanbury sing Ronald's O, *Lovely Night*—and sing it well. The Roxy choral group sings a number of songs, assisted by James Melton, tenor, a recent find of Mr. Rothafel. The chorus voices are unusually well blended, and their work is truly effective. The intermezzo of *Cavalleria Rusticana*, and final to Tchaikovsky's fourth symphony are the orchestra's contributions to the program.

Virginia Valli comes in a Fox presentation called *Paid to Love*. If it is an unusual film it is because it tells of a crown prince who preferred the company of engines to women; because the king visited an apache dive to find a suitable woman for him—one who would be as fascinating as an engine; because when the crown prince arrived at the officers' headquarters—alone—the entire company of officers remained seated; because the American, intended for comedy, perhaps, kept on his hat when he entered the palace, and came before the king with an embarrassing portion of his raiment askew. And then, too, the prince wandered about unescorted. George O'Brien was the prince. The light, genuine touches of the picture were found in the work of William Powell, an artist if ever there was one. Virginia Valli makes the most of what the scenario had to offer—for the most part, incongruous situations and a wardrobe which seemed the Rue de la Paix come to life.

### PARAMOUNT

Mascagni melodies, played by the orchestra, opens this week's bill at the Paramount. Sonya Rozann, soprano, and Josef Koestner, tenor, are excellent both in arias and a duet, and Herman Saleski, concertmaster, contributes a violin number. The playing of the orchestra is unusually good. Evidently the Crawfords are on vacation for some one else is at the console of the big organ.

Frank Cambria is responsible for the staging of the review, "Non-Stop to Mars." Colorful scenery, clever dancing and melodious songs make the three scenes interesting. The musical numbers are *Non-Stop to Mars*, sung by Arthur Ball; dance by aviatrixes; Buck specialty by Ferral & Paul Deewees (very good); Ballet of the Stars; A Mars Aerial, by the Anido Sisters; Annabelle Lee, sung by Arthur Ball; Gluck's "It Could Only Happen on Mars;" Mars' Black Bottom, danced by Ferral & Deewees, who, incidentally, is the best of all; Boyd Senter; Hot Feet, danced by Paul Deewees (also fine), and the finale.

The picture stars Richard Dix in *Man Power*, with Mary Brian in the leading feminine role. It is the story of the tractor, and interesting although not overly so. The Dempsey-Sharkey fight pictures attracted especial interest.

### CAPITOL

The beautiful overture to the opera *Mignon*, by Thomas, is a fitting opening number to the excellent bill that the

Capitol is offering this week. The grace and elegance of this composition are heightened by the lovely color effects thrown upon the curtain and the orchestra ensemble, which increases in intensity as the music reaches its climax. This artistic display of tone and color is delightful. There follows a bit of old Spain and one hears Valverde's waltz from *La Gran Via* sung by Carlo Ferretti, baritone, assisted by an ensemble. Then comes a characteristic Spanish dance interpreted by the ballet corps to music by Lecuona. The Capitol magazine takes one from the land of singing and dancing to the outstanding events of the day, introducing Roumania's new child ruler and showing exciting and tense moments in the Dempsey-Sharkey fight, and other interesting bits of present day life. The charming ballet, *Elixir of Love*, is next—a romantic fantasy divided into four episodes: Gavotte, a colonial dance; Valse Love's Dream, featuring John Triesault with the Ballet Corps; Wine, a solo dance by Joyce Coles, and Bacchanale, a splendid finale with Miss Coles, Mr. Triesault, ballet corps, and the Chester Hale Girls providing the spirited atmosphere.

Ardent admirers of John Gilbert could not fail to be delighted with his portrayal of the role of Jerry Fay in *Twelve Miles Out*, an adaptation of the play by William Anthony McGuire. The sensational qualities of the dramatic production have been augmented in the film version by the addition of much spectacular detail. Ernest Torrence contributes another of his characterizations and inspires many laughs. Joan Crawford plays the part of the heroine who meets with many thrilling adventures upon the high seas.

### DO YOU KNOW THAT—

Adolphe Menjou's next film will be an original script, written by Ernest Vajda, of Budapest, whose plays have all held the color and sophistication of the gay capital. Vajda has called the Menjou piece *The Musician*. Little or nothing is known of the story, but since there is word regarding the tattered raiment in which Menjou will introduce himself, and the dashing evening clothes in which he will end his story, one can suspect that it will be an account of a struggling artist, or an artist who became a good business man.

Olga Baklanova, who will be featured with Emil Jannings in *Hitting for Heaven*, is a former member of the Moscow Art Theater Music School. She sang with that company when it made its first American bow, a season or more ago.

Harold Lloyd is house hunting at Great Neck, L. I. He sped toward the East with his wife and little daughter, Gloria, and shortly he will begin a new comedy, which will be photographed at the Yankee Stadium, Coney Island, and other points where crowds gather and have a good time.

Eugene Ormandy, associate conductor of the Capitol Grand Orchestra, returned to his post a while ago after a short vacation in Europe. Mr. Ormandy went music fishing, and he has returned with much interesting material, which will be added to the Capitol's extensive music library.

D. W. Griffith seems to have come to the conclusion that he will make *Romance of Old Spain*, written by Jack Lloyd, who has been on the Griffith staff for several years. Estelle Taylor and Gilbert Roland will be in the cast—if Mr. Griffith holds fast to his first statement. (P. S.)—Did you know that Mr. Griffith is the owner of a lemon ranch which he never visits? It is on the outskirts of some California town.

H. B. Warner is in England with Herbert Brenon and company to make authentic scenes for Warwick Deeping's *Sorrell and Son*. A while ago Mr. Brenon consulted Mr. Deeping regarding the filming of his fine story, and the result was that Deeping himself has written the scenario for the piece. This in itself should make the film of value.

Percy Marmont's brother, Victor Marmont, is a well known concert pianist in England.

### The Von Klenner Summer School

The summer school of vocal music held at Point Chautauqua every summer has always been a veritable Mecca for those who annually meet there to continue studies begun in the von Klenner New York studio, to work out problems of teaching and singing, and for those who have arrived at the preparing of new operas. This year is one of unusual activity, and the Baroness von Klenner has been obliged to give up her connection with the Conneaut Lake Festival and School in order to devote all of her time to Chautauqua Lake. There is scarcely a state in the United States which has not a representative teacher from the von Klenner Studio, where the renowned Garcia Vocal Method is transmitted in all of its purity and with splendid results. Many of these teachers take their advanced pupils with them to the school. Klara Marie See, of Springfield, Ill., for many years professor of singing at the Illinois State Institution for the Blind at Jacksonville; Edna Banker Brewer, of Rochester, N. Y.; James Westley White, of North Carolina; Conrad Murphee and Olivia Thomas, of Florida; Lulu Brookes, of Hornell; Thomas K. Moore, of Missouri; Lee Hess Barnes, Meadville, Pa., and Helen K. Thompson are a few of the teachers. Among the singers are Elenore Bindly Sandell, of Los Angeles; Emily Sharedis, of Wisconsin; Florence Gustafson, Youngstown; Irene Sherer and Marion Sheppard, Texas; Mignon Spence, Springfield, Ill.; Bruce Middaugh and T. Sheridan Boker, of Pennsylvania.

Two of the well known pupils of the Baroness—Lee Hess Barnes and his wife, Ruth H. Barnes—are making history in western Pennsylvania by their work in founding and developing the annual Musical Festival of the Middle East, at Conneaut Lake; it is held in the beautiful Temple of Music, which holds an audience of 5,000 and this year had

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the cooperation of the New York Symphony Society Orchestra, Albert Stoessel conducting. The chorus for the oratorios, *Messiah*, *Elijah* and *Rossini's Stabat Mater*, were gathered from the choral societies of twenty or more towns within a visiting radius, which have been trained by Mr. Barnes and his assistants during the winter season; this chorus of 1,000 voices Mr. Barnes conducts, with the orchestra, and all the soloists were well known Metropolitan artists.

An unusual feature of these festivals is the opportunity given to young unknown musicians for appearances under professional auspices. Last season Mignon Spence, coloratura soprano (who at the competition for the National Opera Club prize, notwithstanding her youth, was given second place), sang successfully with the Rochester Symphony Orchestra; and this season Hilda Burke, of Baltimore, who successfully competed for the \$1,000 National Opera Club prize at the biennial meeting of Music Clubs in Chicago, had a prominent place on the program. Thus the National Opera Club, under the direction of its versatile and brilliant president, Katherine Evans von Klenner, stands behind those singers which it incites to the highest aspirations. As honorary chairman of grand opera of the National Federation of Music Clubs and musical advisor of the Conneaut Lake Symphony Society, Baroness von Klenner's influence is far reaching and of great value in the musical world, which largely explains the popularity of the Point Chautauqua summer school.

### University of Miami Enlarged

When the University of Miami, Miami, Fla., opens this fall for its second year it will have an augmented curriculum and several new instructors, according to Dr. B. F. Ashe, president. During the past several months the board of regents of the university have been devoting their time to the raising of subscriptions for financial aid in operating expenses. New courses will be offered this year in English, history, science, dramatics, architecture, political science, psychology, surveying, philosophy, languages, sociology and music.

### Tily Elected Head of Organization

Herbert J. Tily, for many years a leader in Philadelphia's musical world, has recently been elected as president of Strawbridge & Clothier, one of the largest and oldest department stores of Philadelphia. For a long time Dr. Tily has been conducting the Strawbridge & Clothier Chorus, a fine organization devoted to the art of singing, and has also led its operatic society. Besides this promotion, Dr. Tily not long ago was elected to the presidency of the National Retail Dry Goods Association.

### San Malo for Gloucester

In last week's issue of the *MUSICAL COURIER* a notice relative to the Gloucester concerts by error stated that Samuel Marlowe is to appear on August 4 with Anna Duncan. This should have been Alfredo San Malo, violinist, who is under the management of Beckhard & MacFarlane.



## MUSIC ON THE PACIFIC SLOPE

## SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Once again the Exposition Auditorium was filled to overflowing at the first summer concert conducted by Ossip Gabrilowitsch. It was quite evident that San Francisco concertgoers recalled the fine pair of symphony concerts given here last summer by this director of the Detroit Symphony Orchestra, so that his return upon this occasion was awaited with great excitement. There is no doubt as to the public's attitude toward Mr. Gabrilowitsch, for when he took his place at the conductor's stand to begin the first of his series of three concerts he was accorded an ovation of tremendous proportions. Gabrilowitsch, who has always evoked the most profound admiration for his piano playing, elicits much the same enthusiasm for his conducting. It is quite apparent that Gabrilowitsch has so thoroughly mastered the technical side of his art that he is left entirely free to recreate tone pictures out of his own sensitive musicality and the penetrating knowledge of his scores. Gabrilowitsch's method of conducting is simple and natural; he is forceful without resorting to any dancing about on the platform or the use of spectacular gestures. Among his most distinguishing features are the perfection and clarity of his conducting, the nobility of his phrasing and the refinement and artistic culture of his readings which are characteristic of the human qualities of the man. The program chosen for this event exhibited impeccable sense of balance, proportion and style, and sensitiveness to detail and nuance. In Beethoven's Leonore Overture, No. 3, the opening number, the tonal splendor of the San Francisco Symphony Orchestra was revealed in its full glory. This was followed by Brahms' Symphony No. 1, wherein Gabrilowitsch again impressed his audience by his magnificent performance of this masterpiece. It was as it should be—intensely human and passionate, dramatic when the occasion demanded it, always lyrical with a climax of overwhelming power at the end. Chausson's Symphonie Poème, Vivienne, and Liszt's Hungarian Rhapsody, No. 2, formed the second half of the program. Gabrilowitsch's reading of the Chausson number was marked by delicacy and poesy throughout, manifestly designed to bring out the mystery and romance that is associated with this extraordinary music. His conducting of the Rhapsody was electric with energy. At the conclusion of the concert Mr. Gabrilowitsch and the orchestra shared in a genuine demonstration brought about by their brilliant performance.

Dene Denny, pianist, who specializes in programs of modern compositions, gave one of her interesting concerts recently in the new Woman's Building. The event was attended by a large audience of musicians who are interested in the works that Miss Denny so well interprets.

Mme. Louise Mackay gave a Soirée Musicale recently in the foyer of the Warren Apartments. The soprano had the assistance of Beatrice Clifford, composer-pianist, and three artist-pupils, all possessors of lovely voices well trained.

Beatrice Clifford entertained some of her friends at a tea given in her studio in honor of Catherine Urner. Miss Urner is a composer of high repute and sang a number of her charming songs much to the pleasure of Miss Clifford's guests.

The officers of Pro-Musica who were recently elected for the 1927-28 season are: Mrs. William Bull Pringle, president; Lawrence Strauss, first vice-president; Wilberforce Williams, second vice-president; William F. Hillman, third vice-president; Mrs. Alvina Heuer Willson, secretary; Mrs. H. Roy Stovel, treasurer. Members of the Technical Board

are: Redfern Mason, chairman; Domenica Brescia, Mrs. J. E. Birmingham, Frank Carroll Giffen, Alfred Hertz.

Eva Gruninger Atkinson, contralto, was soloist at the Greek Theater, Berkeley. Mrs. Atkinson's lovely voice and well rendered program brought her salvos of applause from a large audience.

Mr. and Mrs. Arturo Casiglia are receiving the congratulations of their many friends upon the birth of a second little girl. Casiglia is director of the Pacific Coast Opera Company. C. H. A.

## PORTLAND, ORE.

PORTLAND, ORE.—At the Public Auditorium, the St. Olaf Lutheran Choir of Northfield, Minn., F. Melius Christian-

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sen, director, gave a masterly exhibition of unaccompanied singing. W. T. Pangle had charge of the concert.

Jacques Gerschkovitch, conductor of the Portland Junior Symphony Orchestra, is spending a month in New York City.

Lazar S. Samoiloff, New York vocal pedagogue, has a master class at the Ellison-White Conservatory.

David L. Piper, music editor of the Portland Oregonian, is in Europe. J. R. O.

## LOS ANGELES, CAL.

LOS ANGELES, CAL.—The second night of the Hollywood Bowl Concerts again filled the Bowl to hear the noteworthy program provided by Conductor Hertz. Opening with Beethoven's Tragic Overture to Coriolanus, which was heard for the first time in Los Angeles, the balance of the program was in keeping with the high standard with which it opened. Schumann's first symphony, in B major, op. 38 (Spring), awakened much enthusiasm, the scherzo being particularly effective in the Bowl atmosphere. Ravel's Mother Goose Suite was a high light of the program, which closed with the brilliant Smetana overture to the Bartered Bride. The first soloist night had Olga Steeb, pianist, who was the first Bowl soloist under Hertz during the first Bowl season. She gave a remarkable perform-

ance of Schumann's piano concerto in A minor, op. 54. Supported magnificently by Hertz and the orchestra, she played brilliantly and was recalled again and again. The popular Tchaikowsky fifth symphony opened the program, and Wagner's Prelude and Love Death from Tristan and Isolde brought to a brilliant climax an unusual program. The Hertz rendering of Wagner always rouses his Bowl audiences to a high pitch of enthusiasm.

Saturday night is popular night at the Bowl, and Bruno Walter, conductor of the Royal Berlin Opera and also the Berlin Philharmonic Orchestra, opened his series with a popular program. A great friend of the late Walter Henry Rothwell, conductor of the Los Angeles Symphony Orchestra, his manner of conducting suggested Rothwell, being extremely quiet and smooth. The program opened with the overture to Nicolai's Merry Wives of Windsor, which was played with a fine "snap." Mozart's Kleine Nacht Musik (Short Serenade for Strings) was played for the first time at the Bowl and proved a great treat for lovers of the classic form. The Entr'acte, ballet and overture from Schubert's Rosamunde were equally delightful. After the intermission Offenbach's Overture to Orpheus in the Underworld had its first performance at the Bowl. The popular Schubert March Militaire was bracketed with the Strauss Radetsky March, but owing to the fact that all the material necessary for the latter was not obtainable on short notice the Strauss Kaiser Waltz was substituted. Another Strauss Waltz, Tales of the Vienna Woods, and the overture to Strauss' Die Fledermaus, which had its first Bowl hearing, closed the program, leaving Bruno Walter firmly established in the hearts of the Hollywood Bowl family, represented that night by seventeen or eighteen thousand of its members.

L. E. Behymer left for Europe, July 1. He intended to go to Bayreuth for opera and Munich for the Mozart festivals. He will spend a week in Paris as guest of a group of Los Angeles men who are spending the summer there. At the Hague he will be the guest of William Van Den Berg, cellist; at Salzburg he will meet Max Reinhardt and Morris Gest; will spend a week in Brussels with old friends; will take a trip to Italy by air and, after meeting Pavlowa in London to plan her program for this winter, will sail for New York, August 5, arriving in Los Angeles on August 25.

The Davis College of Music gave a graduating recital and conferred diplomas at the Barker Bros. Recital Hall.

The Ebell Club gave a farewell musical in the old building as its final appearance before moving to its new building in the Wilshire district. The Philharmonic Woodwind ensemble, which furnished the program, is a unique feature in the musical world. The personnel of the ensemble consists of Blanche Rogers Lott, pianist; Frederick Moritz; Perrier; Jay Plowe; Henri DeBusscher, and Alfred Brain, woodwinds from the Philharmonic Orchestra.

Glib Chandrowsky, Ukrainian basso, recently with the Ukrainian Singers, is singing at the Egyptian Theater in the King of Kings Prologue.

Paolo Gallico, piano pedagogue, is conducting a master class on the piano for teachers from July 18 to September 1.

Dr. Alexis Kall has departed for the South Sea Islands on his three months' annual vacation.

John Smallman will direct the music at the Pacific Palisades assembly this season, this being his third season.

Elinor Marlo, contralto, has been engaged for the Los Angeles and San Francisco opera seasons.

Nikola Zan, Jugo-Slav baritone and voice coach, is visiting relatives in Los Angeles. He will do considerable concert work while out there.

The Smallman A Capella Choir opened the Bowl season at Redlands.

Florence Talbert, negro singer of Los Angeles, who left to study abroad several years ago, is winning fame for her singing in Aida and Africana.

Harold St. Claire Garber, violinist, formerly member of the Philharmonic Orchestra, died at Tucson, Ariz., the latter part of June.

Rudolf Laubenthal, one of the foremost Wagnerian tenors of the day, has been engaged for Tristan and Isolde. B. L. H.

## Erich Kleiber to Conduct in Buenos Aires

On July 31, Erich Kleiber and his American wife will sail from Genoa, Italy, on board the Giulio Cesare for South America, where he will conduct the concert season of the Teatro Colon in Buenos Aires. He is contracted for sixteen concerts, seven of which are to be included under a special Beethoven "abono" and to consist of the nine symphonies and other works of Beethoven. Kleiber's success in Buenos Aires last year was unexcelled in the history of the Teatro Colon.

## Michio Ito Under Kazounoff Management

Michio Ito, who has acted as advisor to many dancers appearing before the public today, has signed a long term contract with Bernece Kazounoff, concert manager, for a coast to coast tour beginning with the season 1928-29. Mr. Ito will be assisted by a company of five solo dancers and will be accompanied by two pianists. Three New York recitals are planned, to be given at the John Golden Theater next season.

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# MUSICAL COURIER

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## THE MUSICAL COURIER EXTRA

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Even if weddings do not have the nuptial march jazzed, many of the marriages turn out to be jazz just the same.

The recent numerous revivals everywhere of ancient and long neglected operas, reminds one of the German philosopher's saying: "Every time a new book comes out, I read an old one."

It is interesting to note that Erich Kleiber has just signed a five-year renewal of his contract as general music director of the State Opera of Berlin and conductor of the symphony concerts of the Staatsoper Orchestra.

W. J. Henderson points out that voice is not everything, in the equipment of a true vocal artist. A piano may not be everything in the equipment of a true pianistic artist, but nevertheless it appears to be of some considerable importance.

"Every effort is being made to free the President's mind from worry during his vacation."—News item. It is understood, among other things, that no one will bring up the question in the Chief Executive's presence, concerning the ultimate location of the new Metropolitan Opera House.

The opera season at La Scala, Milan, closed on May 21. The coming season will begin November 1, two weeks earlier than heretofore, to permit Toscanini to finish the plans for the winter's work before leaving for America, where he will conduct a large number of the Philharmonic concerts in New York.

Dr. Sigmund Spaeth, the genial and versatile author, composer and critic, has revised and edited the official song book of Kiwanis International. A glance through its pages reveals that many of the well known airs rest on a much more scholarly harmonic foundation than that to which we have hitherto been accustomed. We suspect that the talented doctor has done quite some original work in his revision, resulting in considerable benefit to the contents. Dr. Spaeth is chairman of the committee on music, whose function is to give Kiwanians a better knowledge and appreciation of music. "What Kiwanis has done for music on the North American Continent," says

the doctor, "can be found in the present volume of the Kiwanis activities. Besides giving 100,800 Kiwanians a better knowledge and appreciation of music through club singing, members have sponsored hundreds of municipal and high school bands, choirs, glee clubs and orchestras."

A national prize contest in the form of radio auditions has been undertaken by the Atwater Kent Foundation. The very substantial prizes offered should prove a potent incentive to students throughout the country to compete. This is a valuable and praiseworthy undertaking on the part of Atwater Kent, and is along the lines of raising the radio above the level of an instrument of entertainment. Details will be found elsewhere in this issue.

At the annual summer convention of the Order of Organized Mosquitoes it was decided to adopt the fashionable whole tone scale for the current warm weather campaign, in place of the chromatic song which used to delight the fitful slumbers of humans during summer nights. The resolution offered by a baritone mosquito, that Sangué, ságué (Blood, blood), from Otello, be adopted as the official battle cry of the organization, was adopted unanimously and received with unanimous and enthusiastic buzzes.

Wedding bells recently pealed forth their heartening message in the old Belgian town of Lezoute. The happy bridegroom was none other than Eugene Ysaye, the famous master fiddler, and the blushing bride, Jeannette Dincin, daughter of Dr. Herman Dincin, of Brooklyn, N. Y. The ages of the newlyweds are given as seventy and twenty-five respectively; the bride, of course, is the younger of the two. Mrs. Ysaye was a pupil of the master during the time that he was conductor of the Cincinnati Orchestra. Who said Ysaye was growing old? Here is glowing evidence that that is a base calumny. A man is only as old as he feels, after all. Heartiest felicitations and best wishes for a long and happy union!

The Stadium concert on Thursday, July 21, served as a tribute to the memory of the late Frederick T. Steinway, head of the famous piano house of Steinway & Sons. The program concluded with the Eroica Symphony, than which no more appropriate, and certainly no greater, work could have been chosen to commemorate the passing of such a man as Mr. Steinway. The noble symphonic masterpiece received a worthy performance, the Funeral March being given with a reverential spirit which found a complete response in the hearts of the rapt listeners. The relevancy of Strauss' Merry Pranks of Till Eulenspiegel, which was included in the program, might well be questioned on such a solemn occasion.

We do not envy those visiting piano virtuosi who have to make an American debut with orchestra and are compelled to select a concerto for their introductory number. The concerto literature, as the MUSICAL COURIER often has pointed out, has grown bare and frayed, and no new works of importance seem to be springing up to supplant the old. Rubinstein, Schumann, Liszt, Tschaiakowsky, Grieg, Chopin have been played to the very bone, as it were, and the only concertos which have any real vitality left are those by Beethoven and Brahms—showing once more the ultimate uselessness of mere idea and fantasy unless joined with constructive genius and intellect, as in the case of the two mighty B's. Give us Beethoven and Brahms by all means; they will remain welcome for several decades to come.

The King's Henchman has a feather in his cap, and he wears it in honor of the movement for opera in English in America. The opera of that name, written by Deems Taylor and Edna St. Vincent Millay, and so successfully produced last winter at the Metropolitan, is to be taken on tour next season throughout the United States. It will be given in the regular dramatic theaters of the country under the direction of Jacques Samoussoud, the bookings being arranged through A. L. Erlanger. Mr. Samoussoud, though a foreigner by birth, is impatiently awaiting the day on which he will be granted American citizenship. He points out that the King's Henchman is the first opera by an American composer and a native librettist to be placed by the critics on a plane with the works of the well known European operatic composers, and rightly considers the projected tour a significant and important event in the cause of English opera for English speaking people. The cast will include a number of distinguished singers (some of them from the Metropolitan Opera), all of whom are either American or English by birth, or have lived since childhood in one of the English speaking countries. Verily this undertaking is an important step in the right direction.

## OUR OPERA

Slowly but surely interest in opera is increasing in America. Opera companies are springing up here, there and everywhere, some of them quite small, some of them almost amateurish, some of them almost equal to the big companies, though giving but a few performances for which they have to engage guest artists. It is a healthy growth. It shows that people are no longer willing to sit and wait until some visiting opera company comes and gives them a few days or weeks of opera. It shows that there is talent enough in the cities to make opera possible with a small percentage of guest artists, and those engaged chiefly for box office value.

It has been said that opera is not American, that it is typically foreign, that we might call oratorio slightly native through inheritance, but certainly not opera, which is Latin—etc. Lots of such things are heard that might tend to discourage us. But we forget sometimes that America is not England! America is not New England. America is New Europe. It is about half New Continental Europe. We have a population that is no longer pure Anglo-Saxon or even pure Nordic. We have intermarried with newcomers from every part of the continent of Europe until there is scarcely one per cent. of pure Anglo-Saxon or Celtic among us. Actually, today, America could give Italian opera with native born Americans; or French opera, or German opera, or even, perhaps, Russian opera; for there are enough direct descendants of Italians, French, German and Russians who have taken up music, who know the language and customs of their forefathers so well, that they could give us the foreign traditions almost as natives of those foreign countries could. Yet they are native born Americans.

And these people, as well as the imported musicians, have influenced other native Americans who have only a small percentage of Continental European blood in their veins, yet enough to accept the influence. It is greatly to be doubted if England will ever take opera unto itself as a national thing in the sense that opera in Italy, France, Germany and Russia is a national thing. It is doubtful if Americans of pure English derivation will ever do it. But Americans, part English, part Continental, may be expected to do it once they have escaped from the English tradition. That tradition we are rapidly escaping from—in the arts, at least. In music we no longer look to England for our guidance. In early American days, much of our musical thought was British. The sort of opera that we gave, the sort of opera companies we had, were of the then current English type. Then the Continental came in and we had in turn Italian opera, German opera, then again Italian opera, then—as today—both together. The Germans have developed us in orchestra music and chamber music as well as opera; the Italians have trained us in opera of their own mode; and we have borrowed also from the French and the Russian with their methods as well as their music. From England we have borrowed only their oratorio methods, giving the same oratorios in much the same manner as they do, and often with English conductors or native born conductors—who are scarcely ever found in opera or symphony in America.

Opera in America is still foreign in its management, though not wholly so. There is a general feeling about the opera houses that they are foreign, but that is probably because the languages sung are still foreign—French, Italian and German. Audiences in America show no desire to have opera in English. That still remains the dream of the enthusiasts, but Americans who know not a word of any foreign tongue accept opera in foreign languages without complaint, perhaps because they realize that if they want the pick of the world's singers they must take them in one of the traditional opera languages. Opera singers in every part of Europe sing Italian; they do not invariably sing any other language. The reason for this is, simply, that Italian was originally the language of opera. Beethoven and Mozart wrote their operas in Italian, and the tradition of the language still prevails.

America, with its mixed blood and inherited traditions, is likely to become, gradually, as operatic as any country in Europe. The best way to make it so is to let it progress along natural lines as it is progressing today. Give us always the best of opera and we will learn to love opera. We will never learn to love any other kind.



## VARIATIONS

By the Editor-in-Chief

We have just finished reading a learned essay on "Musical Tradition," and the only thing that remains in our mind is that "Musical tradition is a living part of the spirit of music."

We shall attempt no better definition than that generalization, but there comes into our recollection what the late eminent Gustave Mahler once said in German to the late Theodore Spiering and ourself, over the luncheon table at the Wellington Hotel in this city: "Tradition ist Schlamperei." A free and amplified translation of the Mahler expression, would make it mean that tradition is merely a cloak with which to disguise or hide slack methods, at the same time disclaiming personal responsibility.

Mahler was not the only great musician to take a fling at "tradition," in its musical sense. Traditions rarely are invented by the men about whose music they adhere. Adhere is the right word—like barnacles that fasten themselves to a ship and retard its progress. In the very nature of things, traditions, as in the case of other legends, change as they are handed down through the ages. Traditions about the Beethoven and Mozart symphonies, about the Bach compositions, and the Wagner operas, are worse than stupid. Most of Beethoven's works were understood at first by only a small minority of his hearers. The size of the halls, the size of the orchestras, and the nature of some of the instruments, all were different in the days of Mozart and Beethoven, as compared with our own times. Bach's piano pieces, too, were written for, and played upon an instrument which resembles a modern piano only inasmuch as both have keys, box covers, and are placed upon wooden legs.

Tradition is a boomerang. You are told by critics to observe tradition, and yet, the moment you take the admonition too seriously, the same critics abuse you for copying others, and for your lack of original interpretation. No two critics or musicians agree about tradition. They do not even agree that a composer knew what he was about when he wrote his own phrasings and tempo marks in his own manuscripts. Nearly always some pedant, annotator, reviser, or "editor" arises, and explains that a message marked thus and so, really should be done so and thus. Nearly all the conductors engraft their own ideas upon the classical symphonic masterpieces.

No two Bach or Beethoven piano editions are alike. Bülow, Klindworth, Mikuli, Kullak, Liszt, Tausig, Joseffy, Friedheim—each has his own version of Chopin, as regards phrasing, tempi, accents, etc. One heard him play, another was his pupil, a third studied his life, letters, and manuscripts. Between the lot of them they merely succeed in confusing and alarming the teacher, the student, and the concert performer. Busoni's Bach editions are as much Busoni as Bach.

And what ultimate good are all those laborious explanations, emendations, annotations, amplifications? Men like Godowsky, Bauer, Rosenthal, Gabrilowitsch, Schelling, Paderewski, and other mighty pianistic giants and thinkers appear, and upset all the recorded wisdom by new interpretations, and by simply playing the music as they conceive and feel it.

Who ever has written an accurate description of the singing of any artist? Some one declares solemnly that the tenors and sopranos of another century were better than those of today, and that they knew more about the delivery of Bach, Handel, Gluck, Mozart. How do we know that? The intelligent assumption is, that the vocalists of the past must have differed among themselves in style, method, and interpretation, as much as the singers of our own time. What is the exact, true, reliable, and unalterable tradition of the singing of opera and of Lieder?

What cared Paganini about the musty traditions handed down to him by his predecessors? Liszt never would have advanced piano playing if he had not deliberately broken with tradition and let the ideas of others, and even the previous ones of his own, go hang. Tradition? It was a tradition in Liszt's youthful years, not to play Bach and Beethoven in public. It was a tradition in Wagner's earlier struggling period, to deride his works and interfere with their production. It was a tradition for decades to call the compositions of Brahms dull, dry, and uninspired. It was a tradition, before Bach lived, to play piano without the use of the thumb. It was a tradition, until Liszt and Schumann called a halt, to look upon Chopin as a writer of sour dissonances, and an exploiter of exaggerated musical dramatics.

Tradition? It is the refuge of the intellectually

vapid, the musically impotent, and the artistically mediocre. Observers of tradition are burrowers in the ground, not gazers into the heavens. Mahler was right. Tradition is "Schlamperei."

And apropos of tradition, the late Henry T. Finck used to claim that most symphonies are nothing more than suites, and that the separate movements have no real relation, one to the other. The idea does not seem to be exaggerated when one considers that if a composite work were to be made of the first movement of Beethoven's fifth symphony, the andante from the seventh, the scherzo from the ninth, and the finale from the third, the whole would form a sufficiently logical and most likable symphony. One might go even further, and construct an excellent four part symphonic opus from the first movement of Brahms' C minor symphony, the scherzo from any of Schumann's, the andante from Tchaikowsky's fifth, and the finale from the closing section of a



E. TITCOMBE PERIWINKLE, STUDIO PET, singing "The Three Grena-DEARS."

Sibelius, or a Rachmaninoff symphony. Now let the blows fall on our impious and irreverent pate.

A musical bureau is a place where to go in search of the truth concerning artists under rival management.

A young violin student said to us recently that he had taken only four lessons last winter. "Why so few?" we queried. He answered: "Well, one was at a recital by Flesch, and the others were at recitals by Szigeti, Kochanski, and Kreisler."

July 31 marks the 300th anniversary of the birth of Si Blodgett, of Penn Yan, N. Y., who first said: "I'd rather hear daughter Sue sing Annie Laurie than to listen to any opr'y singer doin' all that high falutin' classical stuff."

Not being fanatical about objectivity, we would rather hear a Beethoven symphony conducted personally, than to hear it conducted impersonally.

A pessimistic music teacher tells us that whenever the new season approaches and he opens a letter beginning, "I regret to say that owing to"—he stops reading and throws the missive into the waste basket with a dull moan of hopeless pain.

We know a violinist who has a bow made of ebony, tortoise shell and gold. He does one of the worst spiccatos we ever have heard.

Some Americans imagine that this country is the most musical in the world, because it spends the most money for music. On that basis then, if

Somaliland spent \$82.50 for music in 1926, and Madagascar spent \$76.40, it would prove that Somaliland is \$6.10 more musical than Madagascar. Certainly nothing else would be proved.

"Harlem" notifies us: "The naive (and perhaps unconscious) egotism and conceit shown in your weekly 'Variations,' are positively astounding." We, too, marvel at them frequently.

Cavalry tactics and four movement sonatas no longer are being devised.

Orpheus probably was torn to pieces because his lyre sounded too much like a ukulele.

"How Do Composers Compose?" asks an essay writer in a musical magazine. An absurd question. Take Beethoven, for instance. He merely thought of something inspired, combined it with a few inspired harmonies, added inspired form and counterpoint, jotted it all on music paper, wrote a title on the first page, and signed the whole affair, "Ludwig van Beethoven."

Some remarks overheard in the Elysian Fields: Mendelssohn—"It's lucky, anyway, that I wrote my Wedding March and Spring Song."

Chopin—"Where are the Ballade, Valse, Nocturne, Scherzo and Impromptu composers of today?"

Liszt—"I wonder how I would have looked with my hair cut close, like Rachmaninoff's?"

Beethoven—"Well, Brahms did not even write one opera."

Bach—"Schumann-Heink would have been an ideal second wife for me. Her children, my children, and our children, might have formed a chorus, and given touring performances of my Mass in B minor."

Verdi—"Let 'em rave. My Aida, Traviata, Trovatore, and Rigoletto, still are in the ring."

Wagner (meeting Hanslick)—"Well, who's loony now?"

Haydn—"Why do orchestras always play the Schönberg music backward?"

Mozart—"My compositions simple? Try to write some like them."

Rubinstein (to Moszkowski)—"No one listens to my works any more."

Moszkowski (eagerly)—"I'll listen to yours, if you listen to mine."

The MUSICAL COURIER, the world's leading musical periodical in this country and Europe for almost fifty years, contained the following news in its issue of forty-six years ago, July 26, 1881: "New Patents; No. 242,786. Mechanical Musical Instruments.—John McTammany, Jr., Cambridge, Mass., assignor to Alexander McTammany, Akron, Ohio." That was the forerunner of the modern player piano.

Also, in the same issue, a paragraph which might have been created today: "Throughout the wide range of modern instrumental music, one rarely finds expression of rapturous joy; but very frequently that of various kinds of dissatisfaction."

We charge no royalties for plagiarisms from this column.

Carl V. Lachmund submits the following as a supplement to the Gruenfeld anecdote in Variations of June 30: "When D'Albert had contracted his seventh marriage Alfred Gruenfeld wrote him: 'I congratulate you; rarely have you chosen such a charming wife.' His definition of a critic was: 'Ein Kritiker ist einer der alles weiss, und gar nichts kann.' (A critic is one who knows everything and can do nothing). This, of course, was before your time, dear Variations," says Mr. Lachmund parenthetically. Ahem!

The sky was cloudless at the beach the other day, the sea splashed gently, freshening breezes cooled the air, and we were lulled into the belief that all was right with the world, and that we were serene, happy, and at peace. Alas, as we reflected on the beauty of the glinting waves, with their snowwhite, foamy crests, a couple passed us, and the man said to the woman: "He's a faker. He teaches emitting the tone before the breath. Now, with my method—"

We have put some renewed study on the score of Parsifal, and we feel impelled to say that if all our communications were cut, our supplies stopped, our final defensive line pierced, our allies estranged from

us, our last submarine sunk, cruiser blown up, and battle plane brought down, and not a poilu, boche, gob, doughboy, moujik, or Tommy left to fight for us, we still would hold that Parsifal is far and away the poorest work of Wagner.

\*\*\*

Opportunity for vocal teachers: It has just been discovered that more than three hundred different kinds of fish have voices that are audible to human ears.

\*\*\*

The following has been received from Milton Blackstone:

HOTEL NORCROSS  
MONUMENT BEACH  
CAPE COD, MASSACHUSETTS

Dear Variations:

While at Saranac Lake in October, 1887, Robert Louis Stevenson wrote to R. A. M. Stevenson that "Wealth is only useful for two things: a yacht and a string quartet." "Why mess around with a yacht?" asks the Hart House String Quartet.

\*\*\*

Often a singer's good appearance does not save her from making a bad appearance before the public.

\*\*\*

Age cannot wither nor custom stale, the infinite variety of the persons who think they could make money at managing grand opera.

\*\*\*

Siegfried O'Houlihan has rivals. We received a communication last week, signed "Rigoletto Murphy," and beginning: "My sister-in-law, Isolde Jones, says," etc.

\*\*\*

A father said to us the other day: "I didn't raise my boy to be a ukulelist, and if I see him playing it again, I'll break the damned thing over his head."

\*\*\*

We know a music teacher whose pupils learn more when they miss one of his lessons, than when they take one.

LEONARD LIEBLING.

### THE CLEVELAND INSTITUTE

The account recently published in these columns of the annual meeting of the board of directors of the Cleveland Institute of Music, and the report of Mrs. Franklyn B. Sanders, director, which was read at that meeting, gives evidence of a growth that is altogether remarkable and a present efficiency which equals where it does not excel that of other similar institutions in this country.

The school is but seven years old, yet its enrollment represents fifty-eight cities in ten states. It has been accepted by the Ohio State Board of Education as a first rank, collegiate standard educational institution with full power to grant music degrees. It has arranged an affiliation with the Western Reserve University, cooperating with the Cleveland School of Education, which offers, in addition to its regular studies, a public school music course leading to the degree of Bachelor of Education.

This affiliation also permits institute students to take academic work in conjunction with their music, to be applied towards a university degree, a novelty in education which should prove highly useful.

Throughout Mrs. Sanders' report one feels a spirit of high and serious endeavor which has already resulted in attainment of noteworthy import and gives promise of a future which must reflect upon the excellence of the Cleveland Institute and do inestimable good in the improvement and development of music standards throughout the United States.

### THE WANAMAKER COLLECTION

The New York Herald Tribune, in its issue of Sunday, July 10, offers its musical readers an interesting description of the Wanamaker collection of violins. The collection, as listed by the Herald Tribune, contains the following instruments: Stradivarius, 1687, La Chesnaie; 1710, The Dancla; 1723, The Joachim; 1737, The Swan; Guarnerius del Gesu, 1737; Montagnana, 1747; Tecchler, 1722; Goffriller, 1723; Guadagnini; Tonini. These are all violins. There are two violas: Guadagnini, 1780; Goffriller, 1727. The cellos are as follows: Ruger, 1675; Guadagnini; Tecchler, 1730; Goffriller. There are basses by Gagliano, Carlo Testore, Pavlo Testore and Rogeri, and boys by Tourte, Vuillaume, Voirin, Lamy and Peccate.

Contrary to the usage of many collectors of fine violins, these instruments are permitted by Mr. Wanamaker to be played upon. Dr. Alexander Russell, who has charge of music at Wanamaker's, arranges from time to time concerts where the whole, or the larger part of the collection, is used.

### OPERA HOUSECLEANING IN ITALY

The Italian Opera "Trust," which for many years preyed on the municipal theaters, artists, impressarii and vocal debutants, and whose baneful operations made themselves felt in every country in which the services of Italian singers were in demand, has been brought to the notice of Mussolini, with the result that a scheme for governmental control has been evolved whereby it is hoped the former abuses will be effectually curbed.

As pointed out by Stuart Gracey in his article on another page of this issue entitled "Fascism in Art," the old system made it necessary for the representatives of the municipal opera houses and the impressarii of private theaters to go to Milan, the operatic Hub, to procure their artists from the agents there. The artists, the agents, and the whole system, were under the domination of a six or seven man monopoly, which exacted huge sums for the services of the artists, who in their turn received but a small percentage as their salaries. In many instances the enormous prices paid for imported stars by the opera houses in this country were dictated by the Milan Machiavellis, and found their way in large measure into the coffers of the Italian "Ring."

Under the new plan devised, and already put into operation by the Fascistic government, all Italian theaters will be, and are now being operated under the direction of the civic authorities, private financial control being, however, still permitted. The representatives from the various local musical commissions will be sent to Milan, where, at the headquarters of the government corporation they will be assigned their artists at salaries adequate but not excessive.

This method of governmental control of the opera field, as outlined by Mr. Gracey in his article, seems to be an entirely feasible one, and should prove, if conscientiously and graftlessly carried out (which, under the watchful eye of the Duce, it probably will be), successful in eradicating the evils which heretofore prevailed. The ease, simplicity and dispatch with which this trust proposition has been dealt by the Italian Government might be used as a valuable object lesson by another great country (whose name for patriotic reasons will not be mentioned) in its ponderous, long-winded and ineffectual efforts to curb the operations of the powerful commercial combinations existing within its borders.

### THE ST. LOUIS SYMPHONY

The prospectus of this organization, announcing its forty-eighth season, demonstrates the fact that "it is from Missouri," and that only the "best and nothing but the best" is its slogan. The coming season will be of longer duration than heretofore, and the task of conductorship will devolve upon five guest conductors. Those include Eugene Goossens, Emil Oberhoffer, Bernardino Molinari, Carl Schuricht and our own Willem Van Hoogstraten. In addition to the guest conductors, numerous soloists of high rank will appear during the season. It is indeed gratifying to note the constant striving after the realization of the highest ideals on the part of the musical organizations of the United States. The sun of European ascendancy on the day of musical achievement is destined soon to set.

### THE PADEREWSKI PRIZE FUND

The Paderewski Prize Fund offers an award of \$1,000 for an orchestral work, and one of \$500 for a chamber music composition in the form of a trio for piano, violin and cello, or a sonata for piano and either violin or cello. The detailed conditions and requirements for the competition laid down by the trustees of the fund are set forth in another part of this issue. Only born American citizens or those born abroad of American parents are eligible to compete. The offering of these prizes is made possible by the creation of a trust fund by the famous pianist some years ago, the object of which is the fostering of American creative talent. It is gratifying to note that the number of prize-competitions of this kind is growing each year, and it is to be hoped that they will result in producing works which will long outlive the period of time it takes the successful competitor to spend the prize-money. It is a remarkable fact that music written for particular occasions is seldom of the caliber that endures. Noteworthy exceptions are Verdi's Aida, which was written and first produced in 1871 to commemorate the opening of the Suez Canal; Mascagni's Cavalleria Rusticana, which won first prize in an Italian competition, and the Prologue from Pagliacci, which was composed to placate the celebrated baritone, Victor Maurel, who refused to sing in the opera unless an important solo were added to the part of Tonio. One of the worst things Wagner ever wrote is the Festival March

written for and played at the Philadelphia Centennial Exposition of 1876.

### MUSICAL HEREDITY

One is surprised to find a paragraph like this in the staid and learned New York Times of recent issue:

Siegfried Wagner ought to be the world's greatest musical composer. He is the son of Richard Wagner and his mother is the daughter of Liszt. He lives at Wahnfried, the famous villa his father built at Bayreuth.

If meant seriously, it is, to say the least, somewhat naive; if humorously, it is not at all bad, albeit quite unusual, considering its source.

Music has no John D. Rockefeller, Jr., Edsel Ford, Theodore Roosevelt II, John Barrymore, or J. P. Morgan II. Wagner's genius died with him, and his works belong to the world, except for the royalties their performances produce.

The products of the ability and industry of the financial and industrial giants devolve upon their heirs as successful, going-concerns, and it is quite usual for the younger generation, aided by the wisdom and experience of Dad's lieutenants, to succeed in further expanding the business. But in the fine arts there seems to be nothing more difficult than for a son to live down the handicap of having had an eminent father.

In the families of Bach and the Viennese Strausses the talent for composition seems to have been hereditary, enduring through several generations. We cannot recall any other instances. The names of Haydn, Mozart, Schumann, Weber, Berlioz, and other famous married composers, died with them, from the standpoint of musical bequeathment.

In the instrumental field it is different. The executive talent, embracing, as it does, the faculty for technical dexterity, musical taste, interpretative ability, and the virtuoso temperament, seems to be of the sort that is hereditary. There are countless families in Germany, France, Italy, Russia and England, in which for generations its members have been excellent, and in some cases, exceptional performers upon their various instruments.

Strangely enough, in the realm of song the hereditary principle seems to be largely absent again. The great vocalists of the world left no juniors worthy of stepping into the senior shoes. There is still, however, the possibility of Gloria, daughter of Caruso, proving to be the glorious exception. And the golden-throated John of the Emerald Isle, has a daughter who possesses a fine voice and a goodly share of her father's other exceptional gifts. The Garcias were a celebrated singing family. Louise Homer has a daughter gifted in concert vocalism. Those exceptions, however, merely prove the rule.

### THE RADIO AS AN EDUCATOR

There is no denying the fact that musicians are lucky folk. One of the greatest inventions or discoveries of all time, the radio, seems to inure chiefly to the benefit of the votaries of the tonal art.

Outside of its inestimable aid to ships at sea, and to aeroplanes on trans-oceanic hops, and its important functions in broadcasting reports of prize fights and the speeches of conscientious Congressmen on prohibition and other equally popular subjects, the radio seems to lend itself primarily to the dissemination of music—good, bad and indifferent.

Unfortunately the last two types of music are greatly in the ascendancy in the enormous volume of sound with which the air is fraught every day. It is bad enough to sit in a restaurant and have to listen, nolens volens, to the blatant, brassy cacophonies dispensed by a hustling jazz band, but how much worse is it to lie in bed waiting for the embrace of gentle Morpheus, while in an adjoining room son or daughter is entertaining some youthful visitors with even more nefarious noises emanating from South Chicago, St. Louis or Galveston, Texas, and punctuated by the stentorian announcements of an individual with a heavy bass voice and an untutored English pronunciation?

Writers on music have for years been advancing theories and methods for the education of the masses, and the popularization of good music. The answer seems to lie in the radio. Reaching, as it does, millions of people simultaneously, what could possibly be better adapted to bringing home to (and into the homes of) the hoi polloi the significance and beauty of real music?

There is more or less of the real article broadcast every day, but there should be much more. The radio corporations are wealthy and powerful concerns, and are in a position to render an invaluable service to the public and to the cause of good music (incidentally, also, to the artists) by engaging the best performers available to spread the gospel of real art.



## THANKS!

Six years ago the writer had the painful duty of writing frankly about the singing of a young woman who gave a recital in Chicago. The writer was at a great disadvantage as the young lady was then one of his best friends. The young singer at the time was being courted by one of Chicago's foremost business men, a gentleman who had expressed his displeasure at his future wife's taking up music as a profession and he so informed us. We had heard the young woman often and considered her a comer. Her voice was of beautiful texture, well placed, and we informed her fiancé that it was pitiful that he objected to her singing publicly as she really had a great deal in store for her in her chosen profession. Our opinion weighed on him and he permitted her to go on with her music. We were on hand the evening she gave her recital, and had gone to the theater expecting to hear her at her best, but, alas, she sang poorly. We criticized her unmercifully as we thought by so doing we would do her a favor. We thought she would get married, forget all about singing, and some day would come and thank us for what was done. Since then we have seen the young woman very often, but she has not seen us. She looked into space and we lost her friendship.

Judge our amazement when, this week, she stopped us in the Fine Arts Building in Chicago and said: "My dear Sir, I want to come to your office and see you. I thank you for what you wrote about me six years ago. It was the truth. The teacher I had at that time nearly ruined my voice. I had to stop singing for two years and then went to another teacher, and under her tuition I have made such progress that you will say you have not heard me sing so well. At least for the last two years I have held one of the best church positions in Chicago and have had many recitals in and out of Chicago, winning the favor of the press and the approval of the public. From the bottom of my heart I want to thank you for what you have done for me. I hated you at first and you never will have an idea how it hurt me when I read your review. How a friend could write as harshly as you did, I could not understand. Since then I realized there must have been reasons. I knew I did not sing well and soon realized that my teacher then had done me a lot of harm."

It is so seldom that one is thanked for writing an adverse criticism that we thought well to write this article about one of Chicago's well known singers. R. D.

## STUART MASON'S RETIREMENT

The recent announcement that Stuart Mason, under the pressure of other duties, had resigned as conductor of the People's Symphony Orchestra of Boston was received with keen disappointment, not only on the part of the orchestra's trustees but also by the large following that this gifted musician has enjoyed during his two years' incumbency of the post. Assuming control of this organization after the departure of the veteran Emil Mollenhauer, Mr. Mason had raised the standard of the orchestra to a high degree of technical competence in such fundamentals as precision of attack and release, euphony and balance. Under his direction, moreover, the orchestra seemed to play with a rhythmic vitality and a feeling for musical and dramatic values that soon attracted music lovers of the more exacting type, and brought forth encomiums of praise from the critics. In his selection of pieces, too, Mr. Mason displayed an independence and a sense of discrimination that contributed to the general interest of his programs. He encouraged young composers, especially of American origin, and also gave young native artists an opportunity to be heard and judged. For these services to the musical progress of New England, and for the good taste and discretion that he showed, under conditions that were not always free from anxiety as to the welfare of the orchestra Mr. Mason merits high praise. His successor will do well to maintain the lofty standard that he set.

## WHY TROVATORE ENDURES

Cynical musicians are wont to scoff at the undying popularity of *Trovatore*. They seldom admit the truth, however, which is, that there is the best of all reasons for the permanent success of the work. It is great operatic music, melodious, brilliant, passionate, sentimental, and orchestrated with an uncanny sense of the highest melodramatic effect. What more could an opera have, to make it fall pleasingly and excitingly into the ear of the average listener?

*Trovatore* had its premiere at Rome in 1853, and New York heard the opera as soon as 1855, or one year before London, where the work was done in 1856 under the title of *The Gypsy's Vengeance*.

With the opening measures of the expressive andante, *Di tale amor*, the auditor is moved at once wherever *Trovatore* sounds its tuneful strains, and he has been won long before the opera reaches the imperishably beautiful duet of the last act, *Si le stanchezza* (Azucena and Manrico), and Leonora's mellifluous dying professions of love.

Hackneyed or not, *Stride la Vampa*, with its fury and bravura, Count Luna's *Il balen* and the ensemble preceding it, *Di quella pirra*, as brilliant a number as the tenor repertory knows, the immortal *Miserere*, and the hundred and one touches of striking characterization in the orchestration of the whole work, make it a manifestation of musical genius profoundly affecting even after the seventy-four years that have passed since Verdi presented this masterpiece to the world.

Probably, the composers of today do not care to write an opera like *Trovatore*. But even if they cared to, could they do it? The answer is a thundering and incontrovertible, "No."

## A MATTER OF TASTE

On the eve of the first performance of his first opera, the young composer announced that if the work was liked, he would take the entire personnel of the opera house out to a wine supper after the performance. Under the spur of this princely promise all hands did their level best, but alas and alack, the piece proved a dismal failure.

After the final fall of the curtain the crestfallen composer found himself all alone, crossing the stage toward the rear exit. As he was about to open the door he felt a restraining hand on his arm. It was that of a stage hand, the only other person still in the theater.

"Excuse me, Sir," said that individual, "do you remember the promise you made us last night?" "What promise?" "Why, about the wine supper." "Are you trying to rub it in," angrily demanded the sad author. "Not at all, mister," answered the hungry husky, "I think your opera is fine."

## SIR THOMAS SAYS—

According to the London Daily Mirror, Sir Thomas Beecham, speaking at a dinner of the Critics' Circle recently, hinted at a great scheme for opera in England which he is to introduce in the near future.

In a month's time, he said, he would bring to the notice of the public the largest and most complete opera scheme that he could conceive.

We were deteriorating, he said, from a second-rate musical nation to a C3 one.

Things could not possibly be worse than they had been during the last fifteen years.

He had been privileged to hear during the last two years the worst opera singing and orchestral work that he had ever heard.

If the public did not seize the opportunity of supporting first-class opera in this country he would go to America, and very many musicians would immediately follow him for good.

## A GREAT LOSS

The funeral rites on July 21 in the Community Church in New York constituted the last tribute of a formal or ceremonial nature to the memory of Frederick T. Steinway. But the deeds and works of such men as Mr. Steinway outlive them by many

## I SEE THAT

Reinald Werrenrath will soon leave his camp in the Adirondacks and go to Denver, where he is scheduled for a recital in August.

Stuart Gracey is holding auditions for artists desiring operatic debuts in Italy.

The King's Henchman is to go on tour.

Eugene Ysaye and Jeannette Dincin were married in Lezoute recently.

Atwater Kent is sponsoring a national audition with large prizes as an incentive to singers.

The degree of Doctor of Music has been conferred on Sir Henry Wood by the University of Birmingham, London.

Paul Klenau is to conduct the Liverpool orchestra.

It is said that Victor de Sabata will conduct the Cincinnati Orchestra while Fritz Reiner is in Philadelphia this season.

Tito Schipa was presented with a large picture of Mussolini at a recent benefit concert.

Franco Alfano's new opera is to be performed in Turin.

Frich Kleiber will conduct in Buenos Aires.

The Fortune Gallo Theater opens September 26.

The Conneaut Lake Festival was a brilliant event.

Herbert J. Tily was elected president of the firm of Strawbridge & Clothier, Philadelphia.

Michio Ito is under the management of Bernece Kazounoff.

An interesting list of conductors is announced for the St. Louis Symphony Orchestra for the coming season.

## NEWS FLASHES

## Shavitch Conducting at Hollywood Bowl

Word has been received that Vladimir Shavitch was given a rousing reception when he made his initial appearance at the Hollywood Bowl. There was a huge audience in attendance, and his dynamic personality and fiery conducting provoked tumultuous enthusiasm; in fact, the appearance was commented upon as a "sensational success."

## Tristan und Isolde Opens Bayreuth Festival

(Special cable to the Musical Courier)

Bayreuth.—The Jubilee Bayreuth Festival opened last night with *Tristan und Isolde*, its first performance since the war. The performance was good orchestrally, but was lacking in outstanding stage personalities, Gotthelf Pistor being only a mediocre substitute for Tristan. Emmy Krueger, as Isolde, was good vocally, but lacking in temperament. The staging, thanks to the new stage annex and new lighting arrangements, was convincingly realistic. The house was also sold out for today's performance of *Parsifal*. The usual enthusiasm prevails.

years, and many a tribute of heart and mind will be accorded him for a long time to come.

## WORKING OVERTIME

On another page are reproduced two photographs taken on the occasion of a concert recently given by Beniamino Gigli at Fabriano, Italy, in celebration of the sixth centenary of Saint Romualdo, the founder of the Order of the Camaldulensis Friars. Thus far, the famous tenor has utilized his vacation chiefly in the interest of various Italian beneficent organizations, having appeared in the role of the Good Samaritan in various Italian cities. Very laudable; but considering the exacting demands made on the singer's voice during the winter season, it might be advisable for him to bestow a little of his charity at home.

## BEETHOVEN'S NINTH

Somebody signing himself J. M. C. writes, in the form of a letter to the New York World, a severe arraignment of Beethoven's "Ninth," which was performed at the Stadium a few nights ago. With admirable courage and much truth he characterizes the ponderous work as Beethoven's worst, and draws a happy parallel between it and *Parsifal*, Wagner's worst. There are unquestionably a great number of people who share J. M. C.'s views on these two products of the musical dotage of Beethoven and Wagner, but they lack the courage to express them.

## DIFFERENCE OF OPINION

Voltaire said of the Opera, that "it is a public rendezvous whither one resorts without exactly knowing why." Another philosopher, Schopenhauer, thought differently. He was an ardent lover of lyrical stage delights, and attended them whenever he had the chance. Perhaps that is what made him such a pessimist.

Governmental control is now solving the problems of artists in Italy in place of the former Italian opera "trust." \$3,000 in prizes is offered for compositions based on French-Canadian folk melodies or chansons populaires.

The inauguration of Wanda Landowska's concert hall at Saint-Leu-La-Forêt was an auspicious event. Ernest Hutcheson has been engaged as head of the Juilliard Foundation.

Lewis Richards has been made music head of Michigan State College.

Children's orchestra concerts in Cleveland are given every Wednesday afternoon for the benefit of orphanages and youngsters of the playgrounds.

Wassili Leps has been appointed head of the Providence College of Music.

La Scala closed its season the last of May and will reopen November 1, two weeks earlier than usual.

The summer session of the University School of Music in Ann Arbor has many advanced pupils enrolled.

A huge sum is offered by the Columbia Phonograph Company for the completion of Schubert's Unfinished Symphony.

Arthur Judson announces the establishment of a new branch of activities to be known as Recital Management Arthur Judson.

Many new operettas have been scheduled for premieres in Vienna.

Georg Sebastian is the youthful conductor who wielded the baton at the premiere of Paul Graener's latest opera given in Berlin.

Michael Bohnen and Mary Lewis were acclaimed in Berlin.

Sigmund Spaeth has revised and edited the official song book of Kiwanis.



## QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagogue and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

### LEGATO TOUCH

Following is an extract from a letter written by Samuel F. Walcott with a question from the Rev. H. B. G. of England:

"I have often wondered what kind of a lesson a virtuoso could give in half an hour. If you ever have time, I should be delighted to hear how they impart knowledge in that time. The profession in this country is following the same lines now, giving short lessons and charging heavy fees, but I have wondered what they could do in that time. Some of my friends who have gone to such have been very disappointed. What do you think of the Virgil Clavier System for the Pianoforte? I had it recommended the other day. I am really looking for a system by Deppe, who followed Liszt, which is much recommended by Prof. Emil von Sauer, the well known pianist. My difficulty is that I can't find anything bearing on the subject containing any illustrations showing how to hold the hands for the real legato touch. If you could give me any idea of this I would be greatly obliged, for it is what I am most wanting at present. Or perhaps you could recommend a book on 'Touch' with such illustrations. Text alone one cannot always follow; photographs you can."

A.—The difficulties of legato playing may be due to various causes. Therefore, it is not possible to give individual advice without specific knowledge of the particular fault which is the cause of your trouble. If your playing on the whole is based on a natural condition of hand and arm the legato will be much easier to achieve than will be the case if the elementary training has been erroneous. Real legato playing is not the result of holding the hand in any particular way, but is the outcome of correct conditions in the playing mechanism. If the arm is held tight in the shoulder or elbow, with tension in hand and wrist, a perfect legato is impossible. If no arbitrary method hinders the hand in free action it will follow the fingers, and in this way connect them. Legato playing is simply the connecting of tones. That this cannot be done if the player's habit is to lift the fingers must be self-evident. To summarize, the player must begin with a complete natural condition in shoulder and arm, with the hand resting loosely on the finger tips, without a stroke or lift of the finger, but a "feeling" of the keys. If this condition is established the hand will have no hindrance in deciding the proper adjustments to the keyboard. Any muscular contraction will prevent a free movement. By the term "free movement" I mean an entire absence of restraint in the playing members which permits an unconscious natural response to the demands of the player, but without the slightest excess motion. In the beginning the practice for legato should be done softly, preferably on an instrument without too stiff an action.

Regarding the merits of the Virgil Clavier method I am without any information and consequently cannot advise you. The only book on piano technique that I know of which contains illustrations showing the loose arm being carried by the fingers is "School of Weight-Touch," "Natural Piano-Technic," by R. M. Breithaupt, II Vol., published by C. F. Kahut of Leipzig. Ludwig Deppe was one of the first to recognize the necessity for the free use of hand and arm in piano playing. His pupil, Elizabeth Caland, published in Stuttgart in 1897 a book on his teaching entitled, Die Deppe'sche Lehre des Klavierspiels, the fourth edition of which appeared in 1912. This is also available in English. Another interesting account of Deppe's teaching may be found in Amy Fay's Music Study in Germany, which was first published in 1897.

The benefits to be derived from the study of piano playing by means of books are questionable. Only an exceptional student can really gain much in this way. I would always advise the student to secure a capable instructor whenever possible, for the supervision and experience thus placed at his service are indispensable. However clearly stated by the author, the enquiring student is limited in his understanding and application by preconceived notions and habits of thought on the subject.

The capabilities of a teacher cannot be accurately judged merely by the fact of his being a virtuoso or not. If the ability to impart knowledge and also individualize his instruction is not present in the teacher, he will not be successful with his pupils. However, the person who has attained a high degree of skill in his art is usually more able than one whose knowledge is largely theoretical. There are two kinds of pupils, the "lesson-taker" and the student. The success or failure of the teacher depends on which class of pupil he is dealing with. For the "lesson-taker" a half hour period is ample, while for the serious student there should be no exact time limit.

As regards the high fees charged for instruction, the lowest fee that could be charged may be too much, while for the highest grade of teaching even a very high price may be cheap. A really fine teacher is rarely met with. Perhaps the only just method would be for the teacher to charge according to the merits of the pupils, and the satisfaction which they are able to give him. Thus the "lesson-taker" would pay ten times the amount charged for the lessons given the real student.

### RAAB WILL NOT ANSWER

Alexander Raab, the well known pianist and pedagogue and guest teacher at the Chicago Musical College, where he is holding a master class in piano, is also running a column in this paper weekly. Mr. Raab informed the MUSICAL COURIER that he would absolutely refuse to answer any question sent to him anonymously and he also states that all letters must be addressed "Alexander Raab, 830 Orchestra Bldg., Chicago." Over the initials of "A. J.," someone has written the editor of the MUSICAL COURIER as follows:



**JULIETTE WIHL**

"A pianist possessed of exceptional qualities of technique and perception."—Daily Telegraph (London).  
"Among the most interesting of contemporary artists."—New York Herald (Paris).

"Please forward the following question to Mr. Raab and ask if it may be included among the replies in an early number of the MUSICAL COURIER." Then followed the question. If "A. J." will write as above indicated, Mr. Raab will be glad to answer the question.

### Elsa Alsen "Without a Peer"

Elsa Alsen, Wagnerian soprano, won the acclaim of two cities within a few days when she sang at the Atlantic City Steel Pier and when she was guest artist at the Cleveland Saengerfest, under the direction of Bruno Walter.

George R. Weintraub of the Atlantic City Daily Press wrote of her singing that she "revealed tones of magnificent volume and lustrous resonance, firm textured, full rounded and variously plaint. Her high notes were seemingly without effort and her diction clear and audible in the most whispered pianissimo which she used with excellent effect several times through her program. Much of the charm of Mme. Alsen's singing lies in the vividness and in the dramatic qualities of her interpretations."

Cleveland welcomed the singer with unbounded enthusiasm, and though each reviewer fashioned his praise in his own manner, all were prompted by appreciation of Mme. Alsen's artistry. Superlatives come from Wilson S. Smith (Press), who wrote: "I make no mistake when I again say that as an exponent of the female roles of Wagner she has no superior; I will even go further by saying she is without peer. And that, I take it, is praise sufficient."

"She rose to heights of fiery eloquence that swept all before her. She was the Valkyrie maid to the life, impetuous, passionate, yet withal pathetic in her untoward fate," is the tribute from the writer for the Plain Dealer.

So complete was her success in Atlantic City that Mme. Alsen was engaged immediately for another pair of concerts, which will be given in the near future.

### DENVER, COLO.

DENVER, COLO.—"The Singing Vikings," as the National Chorus of Sweden is called, gave a concert in Denver on their return east from a coast-to-coast tour. This group of sixty-five men, under the splendid direction of Emil Carelius, sang a program entirely Swedish to a well-filled auditorium. All the qualities of nuance, smoothness and finish one looks for in a first-class chorus were there in abundance. The pianissimo effects, in particular, were most effective.

The Conservatory of Music of the Colorado Women's College, under the management of S. J. Vaughn, bids fair to win wide recognition in the near future. Iliff Garrison, pianist of national repute, has been engaged as dean, and several notable additions to the faculty have been made. Chief among these is Winifred Howe, who comes direct from Paris to take charge of the theory department, teaching piano, as well as harmony and counterpoint. Miss Howe has been spending a number of years abroad, a disciple of Nadia Boulanger. Also studying piano with Matthay in London, and Decreus, Paris, she comes to Denver excellently equipped to take a distinguished place in the musical life of the community. The Women's College, which is delightfully located on the outskirts of Denver, with a broad sweep of the snowcapped mountains spread out before it as a constant inspiration, has broadened its scope and its appeal to city-dwellers by opening a series of spacious studios in the Women's Club building. These down-town studios, in which a summer school will be held, were formally opened by a piano recital by Iliff Garrison. The distinctive artistry of this well-known pianist needs no additional comment; his frequent concert appearances as well as his recordings for the Ampico having endeared him to a widespread public. Among the other newcomers on the faculty must be mentioned Ralph Courtright, who will head the violin work. Mr. Courtright, a graduate of the Cincinnati Conservatory of Music, has for five years directed the music at the College in Warrensburg, Mo., and is regarded as a decided acquisition to the Women's College Conservatory. Mrs. Ralph Courtright, with a splendid record as teacher of Public School music, takes up that branch and Ruby W. Hedges will teach harp. A magnificent harp from Lyon & Healy's has been installed for the use of students.

Many musical events of excellent calibre marked the closing of the season at the Denver Conservatory, Paul Clarke Stauffer, director. The annual program of commencement awards occurred in Recital Hall of the school, when certificates and diplomas were bestowed on Evelyn Grover, Blanche Calkins, Ruth Jewett, Mae Spickler, Ruth Ahrens, Waldo Williamson, Lawrence Crittenden, Irene Crain, Martha Doyle and Helen Slaughter. Bess Stevenson, artist-pupil of Dolores Maxwell, Cleveland vocal authority, who is in Denver to conduct her second summer session with the Denver Conservatory, sang as guest. The Conservatory Trio—Harry Karsh, violin; Benjamin Bayliss, cello, and Paul Clarke Stauffer, piano—gave a Haydn trio. Among the outstanding recitals presented by advanced students, that given by Ruth Jewett, gifted pianist of fourteen years, must be mentioned especially. This young girl played a typical concert program including the concerto, op. 40, by Mendelssohn, with a musical understanding and technical finish surprising in one so youthful. Another program presented Mary Alice Smith, a child of ten, pupil of Helen Lighburn, of the Denver Conservatory, whose digital sureness, mature grasp of the musical content of her program, and perfect poise, promise splendid things for her future. Paul Clarke Stauffer is now in San Diego where he is conducting a six weeks' summer class, ending August 5.

Amelia Lueck Frantz, soprano, and her son, Dalies Frantz, pianist, returned to their former home in Denver for a visit, and before returning to Boston the two artists gave a concert in Trinity Church. Mrs. Frantz received her vocal training with Hattie Louise Sims of Denver, and Dalies Frantz is a student of Blanche Dingley-Mathews.

The young pianists of Hazel Weyner's class gave a carefully planned program in the Auditorium of the Universalist Church. Adding much to the interest of the evening were the cello solos of Mary Jane Weyner, a pupil of Josephine (Hale) Spalding.

Students of Howard S. Reynolds gave a delightful evening of string ensemble music in the newly-opened Baldwin Hall, presenting the violin quartet by Maurer, double-concerto by Bach and the Schumann string trio.

The piano pupils of Charlton Harris offered two comprehensive programs in Knight-Campbell Hall, certificates being presented by Frank Mobley, A.B., L.L.B., of Colorado Springs; to Helen Bergstrom, Sara Davinsky, Edwin Shaffer, Idelle Ustrud, Sylvia Tucker, Edith Shaffer, Helen Jones, and Gerda Augustson, on the second program.

Dr. and Mrs. James M. Tracy, directors of the Liszt School of Music, presented advanced students in a program of Liszt compositions at Morey High Auditorium, the program being introduced by a brief tribute to the Weimar master by Dr. Tracy, who is one of his few surviving pupils.

Edith Kingsley-Rinquest, pianist, and E. H. Baxter Rinquest, baritone, presented Maurice Ricks, pianist, James (Continued on page 28)

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FINAL SCENE FROM S. EARLE BLAKESLEE'S INDIAN OPERA, THE LEGEND OF WIWASTE, given at Ontario, Cal. In the audience was Charles Wakefield Cadman, who is reported to have praised the work highly. Both words and music are by Blakeslee. (Bowser photo.)



MAY MUSIC FESTIVAL BY MUSIC STUDENTS OF PASADENA CITY SCHOOLS, under the direction of John Henry Lyons, director of music. Over 1500 students participated in the event, and there was a chorus of 200 pieces, composed entirely of children. The festival was a great success, ranking as one of the most notable musical events ever given in Pasadena. (Hoover photo.)



JOYCE BANNERMAN, soprano, photographed with "Buddy" in the garden of her home in Cleveland Heights, Ohio.



AMY ELLERMAN AND CALVIN COXE, discussing the Earl School of Music of Jersey City, with Miss Earl.



LEA LUBOSHUTZ, Russian violinist, who will be under the concert management of the Wolfsohn Musical Bureau of New York, Inc., and Calvin Franklin for the next two years. Mme. Luboshutz is now enjoying a three months' sojourn in Europe. She will leave Paris on September 14, and upon her arrival in America will join the faculty of the Curtis Institute of Music in Philadelphia and also appear extensively in concert. (Photo by Straus-Peyton, New York.)



GILBERT ROSS, whose many reengagements tell the story of his success as a violinist. He has played three times on the Artists' Course in Milwaukee, Wis.; six times in Madison, Wis.; twice each with the Chicago and Minneapolis Symphony orchestras; twice at Grafton Hall, the Cedar Falls Normal, Superior Normal, Shattuck School for Boys, and various other schools and colleges; and he has been rebooked for Gustavus Adolphus College and the Mankato Normal, in Minnesota.



HELEN SCHAFMEISTER, pupil of Frank La Forge and Ernesto Berumen, has been busy during the past season appearing as pianist and accompanist. Some of her engagements were as follows: Accompanist to Julius Seebach, baritone, October 30; concert, Tremont Temple, Bronx, N. Y., October 31; joint recital with Joseph Mathew, tenor, Beechhurst, L. I., November 4; accompanist at the Elks' Club concert, Ossining, N. Y., November 30; accompanist to Beniamino Riccio, baritone, December 7, two musicales at Peter Stuyvesant Hotel with Ruth Kemper, violinist; tour with Norbert Adler, tenor, January; accompanist for Raymond Otto, baritone, February 12-14; joint program with Philadelphia Orchestra Ensemble, April 12; soloist at joint concert with Gloria Trumeters, May 12; soloist at Piermont, N. Y., May 16 and 18. Miss Schafmeister will be heard in recital this summer at Briarcliff, N. Y.; Atlantic City, N. J., and Lake George.



ESTELLE LIEBLING AND HOPE HAMPTON discussing high notes in Central Park. Hope Hampton has been a pupil of Estelle Liebling for the past two years. She is now about to make her debut as a light opera prima donna, and will appear early in September in Romberg & Donnelly's Oh! Princess.



MABEL FARRAR, violinist, with Dr. Arthur Gayer, noted psychologist, on board the S.S. President Roosevelt, enroute for Europe.





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## ACROSS THE COUNTRY

**Asheville, N. C.**—The fourth annual season of summer grand opera is to be heard in City Auditorium here from August 8 to 13 inclusive, under the auspices of the Asheville Music Festival Association. The repertory of nine operas is to be presented by the San Carlo Grand Opera Company and Fortune Gallo promises several brilliant new singers and old favorites for the opera week.

**Beaver, Pa.**—Piano and organ pupils of Belle Andriessen gave a benefit musicale at the Trinity Lutheran Church, New Brighton, when thirty pupils participated in a program which contained the works of well known composers for piano and organ. Accompaniments were played by Miss Andriessen.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio.** (See letter on another page.)

**Cleveland, Ohio.** (See letter on another page.)

**Cragmoor, N. Y.**—Elliott Schenck left New York after the close of Caponsacchi at Walter Hampden's theater, for which he arranged the music, and is spending a few weeks here, climbing the mountains, and composing.

**Detroit, Mich.**—It is interesting to note that Geraldine Farrar will appear during the coming season in the Philharmonic Course here; it has been several years since Miss Farrar has appeared in Detroit. Other attractions in the course, besides the Detroit Symphony Orchestra under Ossip Gabrilowitsch, are Marion Talley, Ernestine Schumann-Heink, Amelita Galli-Curci, Florence Austral, Rosa Ponselle, Giovanni Martinelli, Tito Schipa, John McCormack, Mario Chamlee, Emilio de Gogorza, Lawrence Tibbett, Feodor Chaliapin, Josef Lhevinne, Jascha Heifetz, Walter Gieseking, John Amadia, Fritz Kreisler, Sergei Rachmaninoff, and the English Singers.

**Denver, Col.** (See letter on another page.)

**Grand Rapids, Mich.** (See letter on another page.)

**Harrisburg, Pa.**—Twenty-four students of the Dunmore School of Music were graduated at the seventeenth annual commencement and concert of the school, the largest institution of its kind in Harrisburg. Seven of the graduates were awarded teacher's certificates. Hugo Leon Stoll, instructor of violin at the school, played Grieg's Sonata in C minor, op. 45, as a feature of the concert. His accompanist was Robert B. Drum, another member of the faculty. Naomi Gertrude James, who gave an individual recital several days before the commencement exercises, was awarded a diploma.

Hundreds of persons from central and southeastern Pennsylvania journey to Mercersburg on Sundays to hear the Sunday concerts on the carillon recently installed in the tower of Mercersburg Academy chapel. The concerts are given by Carillonneur Brees, of the Academy. They are followed by organ recitals in the Academy chapel by the organist, McMichael, of Hagerstown, Md. The carillon concerts are the most unique feature in musical circles in Eastern Pennsylvania and will continue during the summer months.

Mary Jelley Good, pianist and teacher, is in Europe, where she will study until the end of August.

A number of pupils' recitals have been given under the following music teachers in Harrisburg during the past two weeks: G. Genevieve Kelley, the Bennett Musical Institute, Hazel Howard, and Mary Jelley Good.

Sara Lemer, violinist; Evelyn Moist, cellist; Clarabel Elder, soprano, and Helen Bahn, piano, gave a benefit recital for the ladies of the G. A. R. Circle in Harrisburg. The recital, which is an annual affair, was well attended.

C. J. F.

**Lawrence, Kans.**—Dean Donald M. Swarthout of the School of Fine Arts, University of Kansas, announces several additions to the musical faculty for the coming year. Mary Cameron comes as assistant professor in piano after several years' study under such eminent teachers as Leschetizky, Lhevinne, and Percy Grainger; Miss Cameron is a pianist of unusual brilliance and last year was director of the music department at Penn College, Chambersburg, Pa. Meribah Moore of New York City comes as assistant professor in voice. Miss Moore was soprano soloist for eight years at the Madison Avenue M. E. Church, New York City, and for two summers at the First Presbyterian Church under Dr. William C. Carl; in 1925 Miss Moore was winner of the Isadore Luckstone voice scholarship. During the past year she has been teacher of voice at the Illinois Woman's College at Jacksonville, Ill. Laurel Anderson, who recently returned from three years' study in Paris under Bonnet, Vienne, and Laparra, was elected to the position of assistant professor in organ and theory; while in Paris Mr. Anderson was for some time organist at the American Church of that city, and his previous training was received at Oberlin Conservatory, where he received the Bachelor of Music and Master of Music degrees. Faye Crowell comes as instructor in voice after several years of study under Genevieve Clark Wilson at Springfield, Ill., and several years of work at the Chicago Musical College, where she received her Bachelor of Music degree; for three years Miss Crowell was teacher of voice at Central Missouri State Teachers' College at Warrensburg. All of the above mentioned members of the Fine Arts faculty will appear in recital early in the school year at the University of Kansas.

The University of Kansas has recently concluded a series of recitals, given during the six weeks of the summer session. Ella Bear, Carl A. Preyer, Ada Peabody, pianists; Waldemar Geltch, violinist; Ray Gadney, Eugene Christy, Henry Berg, tenors, and Alice Moncrieff, contralto, were artists in the programs presented. There were also organ recitals by Lee S. Green and Hazel Cooke, and a program of ensemble music, given by the faculty. An outdoor campus "sing" was a special feature of the course, and was given under the direction of D. M. Swarthout, dean of the University.

Thomas A. Larremore, director of the Men's Glee Club at the University of Kansas, and Mrs. Larremore are in New York City, where they will spend the summer.

**Los Angeles, Cal.** (See Music on the Pacific Slope.)

**New Concord, Ohio.**—The season just closed at Mus-

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kingdom College has been one of considerable musical activity. The Muskingum College Choral Society gave a performance of Rossini's Stabat Mater. Solo parts were taken by Julie Rive Lange and Cynthia Ahrendts, sopranos; Robert Giffen, tenor, and Robert Sawhill, baritone, of Pittsburgh, who graduated last year. Lucy Wilcox, pianist, and Floris Graham, organist, provided accompaniments. The chorus of 150 was under the direction of Thomas Hamilton.

Milo H. Neuenschwander, professor of organ, recently appeared in recital at Muskingum College, at Denison University, and at Fort Wayne and Berne, Ind.

The Annual Violin Festival under the direction of Professor W. W. Gray consisted of two evenings of symphonic music given by an orchestra of seventy pieces. Movements were given from Beethoven's Seventh and Tchaikovsky's Fifth. Other composers represented were Delibes, Johann Strauss, and Henry Hadley.

During the summer school a concert was given by Walter Heermann, cellist of the Cincinnati Orchestra. He was assisted by Helen Grace Jones, pianist, and Cynthia Ahrendts, soprano.

For the coming year two concerts have been announced: a song recital by Wylie Stewart, tenor, of Chicago, who will also sing the tenor part in the Messiah concert on the following night, December 9; and a chamber music concert by Bruno Steindel, cellist; Isidore Berger, violinist, and Moissaye Boguslawski, pianist, all of Chicago.

**Pittsburgh, Pa.**—Due to the absence of Lieut. Izzy Cervone, who is to conduct the secondary series of band concerts and who will be out of town the first two weeks, Joseph Nirella will direct the small band during the initial weeks. The first of the 1927 park concerts was held in Schenley Park. The concert was given by the large, or unit A, band, comprised of thirty-five musicians under the direction of Charles Pasetti.

Conneaut Lake Park was the scene of the third annual music festival, staged in the Temple of Music, participated in by more than 1,000 musicians and singers of western Pennsylvania and eastern Ohio. The New York Symphony Orchestra, Albert Stoessel conducting; Grace Kerns, soprano; Nevada Van Der Veer, contralto; Arthur Kraft, tenor; Rollin Pease, basso; Hilda Burke, soprano, and Margaret Hamilton, pianist, were features of the seven-day program.

The American Guild of Organists held its sixth annual convention in this city. The problem of "what the public

wants" in organ music" was among the most important of the subjects discussed during the sessions, when actual organ recitals did not speak louder than all the words of all the speakers put together to exemplify several phases of that problem practically.

The Mendelssohn Choir of Pittsburgh has chosen Nevada Van der Veer to be its soloist for three concerts during the coming season.

Harold Bauer, pianist, is spending the summer in this country, leaving for Europe early in September to fill a concert tour of forty engagements. B. McM.

**Portland, Ore.** (See Music on the Pacific Slope.)

**San Francisco, Cal.** (See Music on the Pacific Slope.)

**Youngstown, O.**—The first annual commencement under the state charter of the teachers' certificate class was held at the Reardon School of Music. The school is now in its fourth season. Certificates were awarded to Edna Adams, Stella Gifford, Grace Sweeney, Mary Schaezel, Michael Ficocelli, Adam Baussman, and Carmine Ficocelli. The graduates participated in a recital at the ceremonies, and there were addresses by city officials. Word of congratulation was received from Governor Donahey. Mrs. Alberto Reardon directed the Miriam Chapter Octette at the Eastern Star initiation at Masonic Temple. R.

### Hanna Butler Off for Europe

After one of her most successful seasons in Chicago, Hanna Butler sailed to resume her master classes in Paris, France, where a large class is awaiting her return. This summer Mme. Butler will also do some singing and spend a short time in recreation abroad.

Besides the many evening musicales which Mme. Butler has had in her studio in the Fine Arts Building, Chicago, some of the outstanding events of her present season have been the many Sunday afternoon concerts which she has presented at the Illinois Woman's Athletic Club, where she has introduced many professional artists and some of her own artist-pupils; another, which many recall with real pleasure was Mme. Butler's own concert, given in conjunction with Mlle. d'Ambricourt, at the Studebaker Theater. Mme. Butler's friends wish her a happy summer season and will be looking forward to her homecoming in the autumn.

John Guernsey, whose home is the Villa del Bel Canto, Setauket, L. I., and who, it is said, has an unusual quality of bass voice, sailed on the same boat with Mme. Butler to study with her in Paris. Among those who have been in Chi-



MASNET STATUE

erected by pupils and admirers of Massenet in the Luxembourg Gardens. The girl represents a young French girl fifteen years ago. Scenes from Massenet's works are in bas relief on the three other sides. In the foreground are Beatrice MacCue and her pupil, Edith McBride.

ago this season taking special work with Mme. Butler are: Mabel Smith, soprano, of Little Rock, Ark.; Merleta Davis, soprano, of St. Louis; Mrs. Bateman, contralto and teacher, of Decatur, Ill.; Sister Mary Angelie, coloratura soprano, from St. Joseph's College at Dubuque, Ia.; Ruth Heizer, contralto, of Columbus, Ohio.

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## THE PICK OF THE PUBLICATIONS

## Books

(Theodore Presser, Philadelphia)

**The Beginner's Voice Book**, by Frantz Proschowsky. —We have here the first part of the long awaited Singing School of Mr. Proschowsky, parts of which have already been printed in the MUSICAL COURIER. As it appears in book form, it is a volume of two hundred large pages, neatly and serviceably bound, and dedicated "To my friend, Tito Schipa, the great artist, our master singer."

The author begins with the simplest elements and goes on to explain everything, assuming, as he says in his introduction, that the minds of many students are likely to be imbued with erroneous concepts. He also gives the fundamentals of music, it having been his experience that students of singing are as a rule very deficient in this regard.

Throughout the work each musical exercise is prefaced with a clear and concise explanation as to how it is to be sung. Everything is touched upon and nothing left to chance, so that there is a great deal of necessary repetition. The author does not say a thing once and then dismiss it; he insists upon each point until the student must have it well in mind. Also, each voice exercise is preceded by a short phrase or scale to be played on the piano. The student is thus made self-dependent—an important consideration.

The author does not believe in "talk" for the book is full of musical exercises. Evidently the student must not only understand but must also be able to put into immediate practice what he has learned. At the end of the volume are many anatomical drawings designed to clarify any point of doubt that may rest in the student's mind. The work is thorough, complete and original, and is an important addition to the literature of voice teaching.

Perhaps the feature that will attract students and teachers of singing most strongly is Proschowsky's insistence upon what he calls "nature's way to sing." This, as the reviewer sees it, is not merely an avoidance of methods that might tend to cause unnatural stresses and strains, but is a thorough understanding of the workings not only of human muscles but of the human mind.

A perusal of the work shows that the mind of the student is to be guided in all of the manifold side issues of singing as well as the main issue. It is not assumed that the only thing the singer has to learn is tone, but that he must become an "intelligent" maker of vocal tone. Clearly, a singer may be intelligent in all sorts of things and yet not be intelligent in singing and in all that goes with singing.

"Musical understanding cannot be forced upon the mind," says Proschowsky, "it must come through understanding from within." He obviously also feels that the art of singing cannot be forced upon the mind but must come through gradual growth. That is the way of all nature. Everything grows slowly, gradually. All that is needed for this growth is guidance and stimulus. The student must be made to think before he can be made to sing. He must be made to think musically, vocally.

Anyone who has ever had anything to do with music students knows full well that they do not, generally speaking, think musically. They have desire, but that is all. The average beginner in voice culture understands so little of music that he cannot even hear his own faults. He has not the smallest idea that his way is not the right way, and for a long time he listens to his teacher's correct singing without hearing it. It is this period, and a complete understanding of the processes which lead the student safely through it, that Proschowsky understands so well and has put so clearly in his vocal method.

## Milwaukee Civic Concert Association Course

The following artists have been engaged by the Milwaukee Civic Concert Association, of which Victor Brown is the president and Marion Andrews the secretary; Tito Schipa will open the series on November 1; Koschanski and John Charles Thomas will give a joint recital at the second concert; at the third the soloists will be Mme. Melius and Percy Grainger; Martinelli and Cecilia Hansen will join hands for the fourth concert; the fifth will be given by Moritz Rosenthal and Elisabeth Rethberg; the last concert will be given by the Russian Symphony Choir. Membership for the six attractions is \$5.00, all of which are sold at this early date and a waiting list of 600 music lovers of Milwaukee are on the books of the Civic Concert Association.

Seen in Chicago by a representative of the MUSICAL COURIER, Marion Andrews, secretary of the Association, stated that, instead of hurrying her own course, the Civic Concert Association course has helped it as new music lovers have been made in Milwaukee—men and women who never thought of hearing a concert in the past, but when informed that they could listen to the best for the price of admission, no higher than at a motion picture show, they became music fans and many new subscribers to Miss Andrews' course are also subscribers to the Civic Concert Association. Miss Andrews stated that last year was the most successful in her career as impresaria in Milwaukee.

## May Stone Artist-Pupils Heard

Beatrice Lohre, soprano, sang Mamma Lucia, and Nadia Fedora sang Lola in Cavalleria Rusticana at the Savoy Theater, Asbury Park, on June 26. Miss Fedora has been re-engaged to sing Nancy in Martha on July 26 at the Ocean Grove Auditorium. Both are artist-pupils of May Stone, whose new studios after September 22 will be at 144 West 77th Street.

## King-Smith Offers Scholarships in Voice

August King-Smith, of Washington, D. C., is offering two scholarships in voice, one for soprano and one for contralto.

## PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American Music—Manuscripts (Chamber and Orchestra Music) should be sent under nom de plume to William B. Tutthill, 185 Madison Ave., New York.

Hot Springs Centennial Celebration Club—\$1,000 for best historical scenario concerning Hot Springs, around which pageant may be built. For further information address F. Leslie Body, Chamber of Commerce, Hot Springs, Ark.

Musical Fund Society (Philadelphia)—\$10,000 in prizes for chamber music compositions of from three to six instruments—first prize, \$5,000; second \$3,000; third, \$2,000. Compositions must be submitted before December 31, 1927, to J. H. Ingham, 1213 Locust St., Philadelphia, Pa.

International Society for Contemporary Music, American Section—Modern chamber and orchestra music by American composer wanted for annual European Festival. Write to the Chairman of the Music Committee, Frank Patterson, 113 W. 57th St., New York, N. Y.

Guggenheim Memorial Foundation for Advanced Study Abroad—Fellowship of about \$2,500 per year, open to men and women of unusual talent in any branch of Art. Address Foundation, at 2300 Pershing Square Bldg., New York, N. Y.

Associated Glee Clubs of America—\$500 cash to composer of best male chorus composition submitted prior to December 1, 1927. Address Associated Glee Clubs of America, 113 West 57th Street, N. Y.

Associated Glee Clubs of America—\$100 for the best song-poem submitted before December 1, 1927. Address: 113 West 57th Street, N. Y.

Fontainebleau School of Music—Two vocal scholarships of \$300 each, one for baritone or bass and one for tenor. Address School Office, 119 East Nineteenth Street, New York.

Society of Friends of Music—\$1,000 for an original cantata. Address: Richard Copley, 10 East 43rd Street, New York.

Music Branch of the Combined Arts Association of Santa Barbara, Cal.—International competition open to composers of the world, offering a prize of \$1,000 for string quartet. Manuscripts to be sent in not later than February 15, 1928, to George W. MacLellan, manager, 914, Santa Barbara Street, Santa Barbara, Cal.

Swift & Company.—Prize of \$100 for winner of a competition for male chorus. It is probable that the winning composition will be produced next year at a concert by the Swift & Company Male Chorus. The award will be made by a jury composed of Adolf Weidig, Allen Spencer and D. A. Clippinger. All communications should be addressed to D. A. Clippinger, 617-18 Kimball Building, Chicago, Ill.

E. W. Beatty—Prizes offered for musical compositions based on French-Canadian chansons populaires and folk melodies. \$1,000 for best suite of tone poem for small orchestra (no more than twenty-five instruments), and not to last over thirty minutes. \$750 first prize and \$250 second prize for cantata introducing French-Canadian chansons populaires. \$500 for suite for string quartet, not to last over twenty minutes. \$250 each for group of arrangements of four chansons populaires for male voices or mixed voices. The last two confined to Canadian composers; the others open to international competition. For information as to competition, letters may be addressed: Folk Song Competition, c/o J. Murray Gibbon, Director of Publicity, C. P. R. Bldg., Montreal, Quebec, Canada.

Hon. and Mrs. Philip Berolzheimer—Free scholarship for next season at Guilman Organ School. Open to young men and women of talent and ability between ages of eighteen and twenty-six, lacking funds for tuition. Examinations to be held in October. Address: Dr. William C. Carl, director, 17 East Eleventh St., New York City.

Brooklyn Free Musical Society—Contest on October 22, three gold medals to be presented as follows: Theodore Roosevelt Gold Medal to singer, Baldwin Piano Company Gold Medal to pianist, and the Brooklyn Free Musical Society Gold Medal to violinist. Contest to be held in Brooklyn Academy of Music; for applications and information write Executive Offices, 7611 Sixteenth Ave., Brooklyn, N. Y., before October 1.

Paderewski Prize Fund Competition—A prize of \$1,000 is offered for the best work for the orchestra, in form of symphony, suite, symphonic poem or other serious work, not exceeding fifteen minutes in performance. Prize of \$500 offered for best piece of chamber music—a trio of pianoforte, violin and violoncello, or a sonata for pianoforte and violin or violoncello, not exceeding fifteen minutes of performance. Competition open only to American-born citizens, or to those born abroad of American parents. Manuscripts to be sent under assumed name, with sealed envelope containing the composer's real name and address, to Mrs. Elizabeth C. Allen, Sect. of the Fund, 296 Huntington Ave., Boston, Mass.

Society for the Advancement of Synagogue Music—Prize offered is for \$500. International competition for a sacred musical composition written to the Hebrew text of Adon Olam. Manuscripts to be submitted not later than December 1, 1927, to Cantor Reuben R. Rinder, c/o Temple Emanu-El, Arguello Boulevard and Lake St., San Francisco, Calif.



## MUSIC ON THE AIR

## ATWATER KENT NATIONAL AUDITIONS

The work of organizing the entire country for the nationwide radio audition, which is being undertaken by the Atwater Kent Foundation in order to give unknown artists an opportunity to gain public recognition, involves many details. The process of elimination which will be employed is somewhat similar to that used by the National Federation of Music Clubs in the huge enterprise the association carried on early last spring. The country is being divided into five districts, with New York, Chicago, Atlanta, San Francisco and Dallas as the various centers. Local contests will be arranged in each state as the preliminary auditions. The winners, one male and female from each community, will then enter the state contest, with the successful candidates from this audition entering the district contest, which comprises the winners from the states in the five territorial districts. One man and woman will then be chosen to participate in the national audition, which will be held in New York next December. The local contests are scheduled to take place in September with the state competitions to be held in October. The winners of the state and district contests will be chosen by the radio public and a board of judges with the audience's vote counting as sixty per cent. The finals will be judged exclusively by musical authorities. All auditions will be broadcast. The winners of the finals will each receive the following rewards: First prize, \$5,000 in cash and two years' tuition in a leading American conservatory; second prize, \$2,000 in cash and one year's tuition; third prize, \$1,000 and one year's tuition, while fourth and fifth winners will receive \$500 and \$250 respectively. The Foundation is assuming all the responsibility for the expenses of all contestants from the time of the completion of the state auditions until the winners are selected at the national audition in December. The chief requirement is that the contestants must not be more than twenty-five years of age, and that they must never have appeared as paid principals outside the state in which they are entered. The Foundation is a corporate institution established several years ago for philanthropic, scientific and educational purposes. Its president is A. Atwater Kent.

## ON TURNING THE DIAL

Monday, July 21—The Parnassus Trio had a Tchaikowsky and Grieg concert to offer. The work of the ensemble is well known to radio audiences and the programs are invariably of high standard. It so happens that when a worthy attraction is billed for a station one naturally turns to it and almost unconsciously keeps the spotlight on it. It came about that in just so doing the Goldman Band followed the Parnassus Trio and curiously enough it was a Wagner-Tchaikowsky concert. On Roxy's program through WJZ an excellent coloratura, Adele Vasa, gave us of her vocal embellishments and with his orchestra Roxy played more Grieg, this time the old but ever lovely Peer Gynt Suite. The Moonlight Sextet, members of which are well known, brought us reminiscences of "Forgotten Days and Music," with violin solos by Godfrey Ludlow and vocal solos by Milton Cross. Through WOR the Newark Philharmonic Band had another weekly concert.

Tuesday, July 22—On the Continentals' program through WJZ were offered choral arrangements of Schumann's Lotus Blumen, The Lost Chord, with a female quartet singing the excerpt, Lift Thine Eyes, from Elijah. The work of both ensembles was exceptionally good. Well balanced harmony and clean modulations were outstanding characteristics, particularly of the ladies' singing. The Edison Hour, over WRNY, which is a Tuesday evening favorite, demonstrated the idiosyncrasies of the clarinet and bass clarinet; however, the high light of the evening was the addition of Paul Robeson to the program, which was announced as the last concert of the negro baritone for some time. The singer has appeared several times previously on the Edison hour and his association with these concerts has afforded keen delight. His numbers of course were spirituals, which he sings superbly and which were imbued with a deep richness that gave many of the thread worn ones a grace that overshadowed their many past uses and abuses. WPCB, the station that harbors many progressive movements, presented two juveniles in a twilight concert. They were Helen Knopf and Goldie Kassner. As members of the New York College of Music they are planning to study abroad after finishing here, and included several ambitious numbers on this, their first radio program, such as the second movement of the Haydn symphony, well rendered technically. Nichol Thomas is the young violinist who played the Perpetuum Moto over WGL with a cleanness of execution that won our applause.

Wednesday, July 23—Arcadie Birkenholz appeared in his second program this summer and we found his playing much more mellow than when heard previously in a Bruch concerto. This is unquestionably due to the fact that Mr. Birkenholz used as his medium of expression the Dvorak Slavonic Dance, the Scott-Kreisler Lotus Land and De

Falle's Asturiana. Following Mr. Birkenholz on WEAF was Maurice Garabrant playing the Welte Mignon organ. Assisting him was Theodore Webb, baritone, and the two offered a real musical treat in their joint rendition of Bolm's Calm As the Night. The continuity of the Maxwell hour, a regular feature of WJZ, was an outstanding factor of the program. Not that the concerts are not always on a high standard, but somehow this evening seemed particularly well handled. An innovation on WRNY was the debut of the Eddy Brown Quartet. With Eddy Brown as the first violinist and Lajos Shuk as the cellist one had reason to expect much. As it happened, the other members fitted well into the setting and this reviewer heard for the first time a Borodin quartet. There was much color and a decided richness of tone quality in the playing of the ensemble. After some other attractions they included several Russian folk Melodies with a few Hungarian ones to stress the brilliant and vital characteristics of these people. Giuseppe Barsotti, lyric tenor, should be mentioned on this Czukur Hour as singing with rare finesse arias from Martha and Manon. The lyric tenor voice of the masked singer ought to be enough of an attraction vocally not to place any other vocal attraction on the Silvertown program, but whoever arranged this concert did otherwise. It spoiled the continuity of the program to add two other singers and seemed to infringe on an usually charming hour. The solos of the tenor, however, were colored with the fragrance of romance. Maurice La Farge, composer, presented a group of his artist-pupils in a half hour of classic music over WPCB; among them was Dorothy Debainny, dramatic soprano, who has done considerable concert work. Mr. La Farge played some of his compositions and some Liszt numbers. Every Wednesday evening over WGY the Remington Typewriter Company, whose plant is located in Iliou, N. Y., broadcasts a band concert of representative classical works with a solo number given either by Elizabeth Daniels or one of the members of the orchestra. Although the concerts are given in Iliou, by remote control the concert through WGY is sent over the air to many points of the country. This organization is purely an industrial band, every man working daily at the plant and that they should program concerts that have on them the Rhenz overture, the Sibelius Finlandia, the Marche and Cortege of the Queen of Sheba, the L'Arlesienne suite, the Finale of the Tchaikowsky fourth symphony and the Allegro Moderato of the Schubert Unfinished Symphony speaks well for the calibre of their musicianship. Edwin L. Daniels, who is the conductor of the band, has done some remarkable things with this group and his interest and progressive spirit are to be commended. Miss Daniels is a coloratura soprano who recently gave the Caro Nome aria as her contribution to this commendable work of the Remington Typewriter Company.

Thursday, July 24—The Hampton Quartet, newcomers to WJZ, gave several negro melodies, including Done What You Told Me, which we considered the best of a group of six. The quartet is a good combination of negro voices, with just the quality needed for these typical folk melodies. The singing was smooth and the voices well balanced. The Elkin-Payne Singers, also negroes, gave the same sort of program on WCGU. This organization has been formed for the purpose of perpetuating negro music.

Friday, July 25—As is customary on the Cities' Service programs, music of the highest type was billed, including works by Silesu, Strauss, Mendelssohn, Heuberger and the tuneless From the Land of the Sky-Blue Water (Cadman), which was given as a viola solo with orchestral accompaniment. The Scherzo from Midsummer Night's Dream was played with the elusiveness of Mendelssohn, which was that composer's gift when he wished to use it, and on the whole the concert was played with dignity. Also through WEAF were heard two solos by a singer introduced as the "Mysterious Baritone." The idea of course follows that of the Silver Masked Tenor, but naturally it loses by that very fact. However, the singer has a good voice and sang the Molloy Kerry Dance with a contagious vitality. Katherine Palmer appeared as the soloist for the Yesterthoughts concert. Miss Palmer is a soprano of ability, both vocally and temperamentally; she has appeared successfully in concert work and has won several prizes in large competitions. Her contribution on this occasion was a graceful combination of lighter numbers, such as I Know a Lovely Garden, The Lilac Tree, and I Hear a Thrush at Eve. Another musician heard was Alfred Wertheim, who in a half hour managed to play six exacting numbers in which Schubert and Schumann figured prominently. The Arion Male Chorus were the guest artists of the Philco Hour, another faithful adherer to high standards. The choristers made merry with the charming I Passed By Your Window, How Can I Leave Thee, Stars of the Summer Night, and Juanita.

Saturday, July 26—The Buick Motor hook up was undoubtedly the big feature of the night. The National Broadcasting Company, with WJZ as the key station for New

York, sponsored this program of the Buick Motor Company, in which all three of its networks took part. Each of these stations distributed three separate and distinct programs which in the local area figured Anna Case and Pryor's Band on WJZ and Roxy in a unique entertainment on WEAF. On the Pacific lines was featured a concert orchestra specially augmented for the occasion. Miss Case has long been recognized as one of America's most successful concert sopranos. Her voice is sweet and of smooth quality and those who have had the pleasure of seeing her know that she is also one of the most attractive of artists. Her first selection was the lovely aria from Tannhauser, Dich Teure Halle. Later she was also heard in two popular songs, Carry Me Back to Old Virginny, and My Laddie. Arthur Pryor's band numbers were programmed with the idea of tracing through music the progress and development of the Buick Motor Company. Opening with a blare of trumpets, significant of course of the coming into being of this reliable firm, songs and band selections followed, which with a few words from the announcer found one following the course of the Buick's advancement. A group charmingly done was the "period of reminiscences" with its Auld Lang Syne flavor.

Sunday, July 24—Carlo Ferretti and David Mendoza, baritone and conductor, respectively, with Major Bowes' forces, are two musicians who have found favor with the radio audience. Mr. Ferretti has a voice of luscious quality and Mr. Mendoza is a conductor of force. Each contributed a share in the evening's entertainment which added considerably to the Capitol reputation. On the Atwater Kent Hour a young Italian violinist was featured, John Corigliano, who is said to have been born in America but who has lost none of the warmth and emotional quality of his forefathers, so distinctly shown in his playing. Though he has mastered technique to a point where he plays with extreme suavity, yet the outstanding points of his playing were the richness of his tone and a colorful vibrato. His program was made up of numbers by Pugnani-Kreisler, Mendelssohn, Spalding, Kreisler, Chaminade and Wieniawski, with an alluring encore.

## NOTES OF INTEREST

WBAL has been given exclusive broadcasting rights for the Baltimore Stadium games.

WTMJ, owned and operated by the Milwaukee Journal, will become a member of the N. B. C. in August.

Seven stations have been granted permits for more power or new locations.

The N. B. C. had a record breaking hook-up when it sponsored the talk of Judge Rutherford on July 24 from Toronto.

The Park Central Concert Ensemble made its debut through WPCB on July 24.

Four Philadelphia stations have closed for the summer.

Judge Stephen Davis has written a book, just published, entitled, The Law of Radio Communication. Judge Davis is one of the five Federal Radio Commissioners.

WHAP is suspending its broadcasting until its new transmitting plant is completed.

Stephen Czucker has been appointed program director of WRNY.

MARGHERITA TIRINDELLI.

## North Carolina Glee Club Broadcasts

On July 27, the University of North Carolina Glee Club broadcast a concert from station WEAF, with a hook-up of eight or ten other large stations. The concert was given under the direction of Paul J. Weaver, conductor and director of music at the University, and for the benefit of the American Shakespeare Memorial Fund. The club, which consists of thirty-four members, will sail Saturday for Europe, to give a number of concerts there. Next month they will be heard at Stratford-on-Avon for the rebuilding fund of the Shakespearean Theater.

## Cavalieri and Muratore Divorced

News from Paris announces that Lina Cavalieri, celebrated opera singer, has been granted a divorce from Lucien Muratore, formerly of the Chicago Opera.

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## GRAND RAPIDS, MICH.

GRAND RAPIDS, MICH.—The Mary Free Bed Guild presented Rosa and Carmela Ponselle in one of the most delightful recitals of the season in the Armory. Rosa sang with much charm and effectiveness the Cavatina from Verdi's *Il Trovatore*, and a group by Salvatore Rosa, Paisiello, Schumann, and Decrus; Carmela won the approval of her auditors with *O mio Fernando* from Donizetti's *La Favorita*, and numbers by Pergolesi, Handel, Debussy, and Milligan. Their voices blended beautifully in duets from Ponchielli's *La Gioconda* and from Bellini's *Norma*. The applause was enthusiastic and they graciously responded with many encores. Stuart Ross played the accompaniments, as well as an arrangement of his own of Corelli's *Theme and Variations*.

The St. Cecilia Chorus, Emory Gallup conductor, gave its annual musicale and tea in the ballroom of the Pantlind Hotel. The program included Hark, the Echoing Air, and Nymphs and Shepherds by Purcell, the Spring Chorus from Saint-Saens' *Samson and Delilah*, Dance of the Gnomes and The Brook by MacDowell, and an arrangement of the *Londonerry Air*. Assisting were Yvonne Stebbins, reader, and several pupils of Edith Mansfield, teacher of dancing.

For the Biennial Council of the General Federation of Women's Clubs, held in this city. Mrs. Eugene B. Lawson, chairman of the music department, arranged several interesting groups. Special programs were given over to Indian music and its development, and songs by Cadman, Lieurance, and others were sung by Mrs. Lawson and Princess Tsanina. A trio composed of David Mattern, violinist; L. L. Cayvan, cellist, and Helen Baker Rowe, pianist, played numbers by Schubert, Grieg and Herber; Jurien Hockstra, baritone of Grand Rapids and Kalamazoo, contributed several vocal numbers accompanied by Glenn Henderson of Kalamazoo, and the St. Cecilia Chorus sang Harriet Ware's stirring *Woman's Triumphal March*, the composer herself being present and playing the piano accompaniment. At the Fine Arts luncheon, Phyllis Fergus, Chicago composer, gave a program of her own compositions. A tea was given by the St. Cecilia Society, at which Miss Fergus offered another short program and Mrs. Reuben Maurits, soprano, and Mrs. Frances Morton Crume sang, accompanied by Mrs. W. H. Wismer. The Ladies' Literary Club also entertained the delegates, and music was furnished by Mrs. Lueve Parcell, pianist; Mrs. Frank Lusk, soprano, and Katherine McCoy Braddock, violinist. For a tea given by

the Grand Rapids Woman's Club, a program was offered by Elsa Hoertz, harpist.

In the district music contest for high schools held in Kalamazoo, Grand Rapids Central won first place in Class A for String Ensemble; Grand Rapids Union was second, and Grand Rapids South was third. Grand Rapids South won second place for orchestra, for mixed chorus third, for Girls' Glee Club third, and for Boys' Glee Club second. Grand Rapids Union won first for Girls' Glee Club and third for Boys' Glee Club. Grand Rapids Central won first place for Boys' Glee Club. In Class B, Grand Rapids Sacred Heart won first place in String Ensemble, and in Class C East Grand Rapids won first with its Boys' Glee Club, second in orchestra and brass quartet, and third in string ensemble. In the state contest held in Lansing, Grand Rapids South was second in Class A orchestra and first in mixed chorus, and Grand Rapids Union was first in Girls' Glee Club, and second in string ensemble.

At the annual feature of the Union High School music department numbers were given by the contest winners. The high school choruses are in charge of Florence Best; the grade choruses, Lois Richards; and the orchestra and band, Theodore Fryfogle. South High also presented a concert given by its winners. Their mixed chorus has won the state championship for three consecutive years. Bessie Lindley has charge of the vocal department, and Leon Metcalf of the instrumental. Directors at Central High are Nellie Goss, of the vocal department, and Merwyn Mitchell, of the instrumental. Lynn Clark is director of music at East Grand Rapids.

In Central High auditorium, 750 students of the high schools of the city united in a music festival, under the direction of the supervisor of music, David H. Mattern. An interhigh orchestra of fifty pieces played, and a cantata, *The Ugly Duckling*, by Granville English, was sung. Soloists were Irene Francis and Johanna Sonneveldt. Clarence Roth, Warren Wood, and Oliver Keller assisted as student conductors. Grade orchestras, choruses and ensembles also appeared on the program, the Harp Ensemble directed by Elsa Hoertz being especially attractive.

The cantata, *Esther*, was given by the chorus of Bethlehem Lutheran Church with the following soloists: Hilma Lindquist, soprano, H. Brandt Rose, tenor, and also director of the chorus; William L. Dice, bass; Herman E. Pierson, baritone; Florence Jensen, contralto, and Robert Lindquist, tenor, accompanist.

The orchestra of Franklin St. Christian Reformed Church gave a Spring Concert with the assistance of Kenneth Whitington, violinist. M. DeVries is director and N. Spanninga accompanist.

Mrs. Kathryn Strong Gutekunst presented Dorothy Marsman, contralto, in a debut recital at the Ladies' Literary Club. Miss Marsman is the possessor of a beautiful voice which has been well trained, and she acquitted herself admirably of her exacting program, Ronald Kingsbury assisted.

Mrs. Florence Malek Klynberg presented Ruth Burdick, Charlotte Coats, Muriel Swift, Pauline Van Schelven, and Mrs. Garnet Black-Wolf in a piano recital in the St. Cecilia auditorium. Peter Klynberg, cellist, assisted with two numbers, accompanied by Mrs. Klynberg.

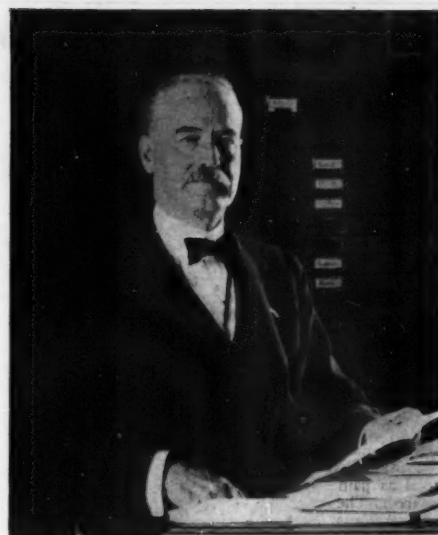
Mrs. Augusta Rasch Hake, pianist, and Albin Preusse, violinist, presented their pupils in a recital in the St. Cecilia studio. Mrs. Hake was represented by five pupils and Mr. Preusse by eight. Mrs. Hake also gave a junior students' recital in the St. Cecilia.

The following piano students of Helen Baker Rowe were presented in a recital in her studio: Edith Longyear, Kathryn Williams, Robert Rowe, Marion Van Horn, Bill Oberly, John Esler Tibbs, Doris Suggitt, June Van Ostenberg, and Jack Hadsel. Assisting were Mrs. John Roetman, contralto, and Clayton Moon, baritone.

Mrs. Bessie Evans Richardson presented her violin pupils in recital. Those taking part were Darr Miller, Mary Louise Peterson, Leila Reilly, Florence Reilly, Grace Monroe, Tom Thoits, Melvin Rennie, Roger Higbee, Marian Peabody, Calista Helms, Pauline Scott, Rose Grant, Alice Rathbun, Billy Esler Tibbs, and John Maghielse.

The Grand Rapids Conservatory of Music, of which Oscar Cress is president, has had several recitals in its different departments, and gave its closing program with sixteen graduate students. Jurien Hockstra, baritone, of the vocal faculty, was married recently to Gladys Post.

Among other teachers who gave recitals recently were Mr. and Mrs. Sherman Tuller, violin and piano; Carl An-



HAROLD RANDOLPH,

who died suddenly of a heart attack at his summer home in Northwest Harbor, Me., on July 6. Mr. Randolph had been director of the Peabody Conservatory, Baltimore, Md., since 1898, and had won fame as a pianist and organist, his success being of especial interest owing to the fact that his education had been entirely the result of American training. As director of Peabody Conservatory, Mr. Randolph endeavored at all times to promote the thorough instruction of students in that institution and to extend opportunities to as many people as possible to hear the best in music. (Photo by A. Jackson Company.)

dersch, Catherine Kriekard, Sadie Spoelstra, Marie Estabrook, Evelyn Nieboer, Karl Sennema, Mrs. George Rogers, piano; Clyde Tuller, violin, and the Marywood School of Sacred Heart Academy.

Hope College Girls' Glee Club, directed by Mrs. William J. Fenton, has returned from a successful Eastern tour. It was given first place in the Intercollegiate Glee Club contest held in Hillsdale, in which nine colleges participated. The college had three recitals this spring. Cornelia Nettings, soprano, a pupil of Mrs. Fenton, giving the graduation recital. She has accepted a position in the vocal department of Berea College, Berea, Ky.

Chester Berger, pianist and teacher, is spending the summer in Europe studying with Cortot. D. R. D.

## Edgar Selwyn Engages Ten Liebling Singers

The Ten Estelle Liebling Singers, consisting of the Misses Evans, Rigeau, Trevelyan, Glass, Marlowe, Hall, Berger, Wilson and Calhoun, were engaged by Edgar Selwyn for the new Gershwin production, *Strike Up the Band*.

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